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Winton J. Baltzell

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THE ETUDE

WITH SUPPLEMENT

CONTENTS

MUSIC

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☞THE PUBLISHER

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VOL. XV.

THE ETUDE.

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THEODORE PRESSER,
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We call attention to the announcement of our Pr
Essay Competition. Great and gratifying interest h
always been displayed in these contests. It has not
ways been the older, experienced writers who have be
the fortunate prize winners. We urge all ambitiou
progressive teachers and students to stir up their late
powers of English composition and send us their wor
It is no light task to examine a large number of man
scripts, and contributors can greatly lighten the wo
if they will send in the essays typewritten. If this
not feasible, send a legibly written manuscript. N
competitor can afford to risk a low rating because
careless spelling or illegible writing. In another part
this issue will be found the details of the Prize Comp
tition.

* * * *

THERE is an untilled field of great value to musi
teachers that needs better cultivation. It is the gettin
of pupils interested in musical literature—not only th
reading of musical magazines, but getting the more ad
vanced pupils to read a course of musical history an
biography. To those who are less earnest there are man
fine and helpful as well as delightful hooks of genera
musical interest. And better than no musical reading ar
the unsical novels—"Alcestis," "Charles Auchester"
are delightful, and so are several other musical stories.

* * * *

WHY not call a meeting of all of the music teachers i
your town and organize for mutual benefit? Learn t
know one another. Hear the best pupils of each teache
perform. Play and sing among yourselves. Give four
and eight-hand readings of the great symphonies, over
tures, and concertos. Discuss current musical events.
Plan ways to improve musical taste in your own town.
Get up recitals and concerts by the greatest artists, all
working together. Learn to see what is good in one
another, and to overlook faults. Music teachers suffer
from the lack of organization and of working together.

* * * *

In the teacher's work there is nothing that demands
more experience and judgment than the selection of
pieces for pupils. As Mr. Edward Baxter Perry says

in the earlier days than now. The world is cosmopolitan. We onrselves are composite. Where is onr national genius?

The American possesses within him the stnff to go ahead when his equipment eqnals that which the composers of other nations enjoy. He need ask no pity, no charity, no favor from the public. His pride should teach him to do his best, to strive nnceasingly, and to leave to time, the judge and leveler of all things, his standing among the men of the world.

* * * *

A CORRESPONDENT asks why so much old mnsic and so little new mnsic appears on concert programmes. The answer involves several considerations. First, as a rnle, concert programmes are not the same, in theory, as those of the operatic, vandeville, and mnsic-hall stage, in which "something new" is continually called for and sought with persistent eagerness. The result, as we all know, is that true excellence and real artistic work are sacrificed to the insatiable demand for novelty.

Perhaps the correspondent, nnconscionsly or otherwise, has not considered that bis question conveys the implication that certain compositions are selected because they are old, to the exclnsion of the new. This is, of course, not trne, else excellence wonld be conditioned on antiqnity, which no sane man will claim.

The fact that these compositions, being old, are still in nse, is the best, the only, needful proof that they contain within them qnalities which have met public approval and still continne to do so.

The reason that snch pieces—if not classic, still accepted—meet the public taste of to-day, is owing to their content. And any piece of modern composition which can show true artistic excellence may live in the coming years.

Yet it is undeniable that the long-continued approval of years gives to certain works a popularity that is not easily to be diverted to newer works. The latter must fight for existence. The works that have come down to ns, that we all cherish and revere, that we study and imitate, that we hear and then want to hear again—these works represent the well-known law, "survival of tbe fittest." By all means let new works appear on tbe programmes. Let us strive to judge them bonestly, and withont prejndice one way or the other. This is the weeding-ont process that will help to an increase in the rank of tbe classics.

PRIZE ESSAY COMPETITION.

THE annual essay competitions which THE ETUDE has conducted for several years past have always excited great interest among onr readers and contribntors. They have been of valne to THE ETUDE in bringing ns into relations with new writers, frequently of originality and power. To the competitors we are snre they have been stimnlating, in affording that incentive to the very best work that they can do.

We will show onr appreciation of the snpport we have received in former years by increasing the amonnt of the varions prizes. This time we will distribnte $110, according to the following scale:

First prize,	$35
Second prize,	30
Third prize,	25
Fourth prize,	20

No restrictions are made as to subject, except that the essays must be in line with the character of the jonrnal. We can not nse historical or biographical matter in this contest.

The competition will close April 1st. The essays will appear in May. The judges will be the corps of editors of this jonrnal. Tbe length of the essay sbould not exceed 1500 words, and competition is open to all.

A cbarming Miss once asked me if I knew "Grillen." "Do you know 'Grillen' by Scbumann?" "Oh, yes, I know it; but do you know what Grillen (whims) are?" "Grillen—Oh, yes; Grillen are little animals."

Woman's Work in Music.

Harper's October nnmber printed translations of Mme. Marchesi's "Reminiscences."

* * * *

IN the June number of *La Voix*, Christine Nilsson published some "Notes on Song."

* * * *

MISS BOULAY took one of the two first prizes for connterpoint and fugue at the Paris Conservatoire in July. Sbe is a pupil of Massenet and is blind.

* * * *

IN a communication received from Mrs. Theodore Thomas some pertinent remarks are made concerning Woman and Mnsic. We qnote the following:

"I believe that women shonld have the same educational advantages in music that men have, and that woman's work, when of equal excellence, shonld receive the same recognition as that of man. Bnt the tendency of the present day to bring forward every woman worker simply because she is a woman, I think does mnch harm. It merely places a premium on mediocrity, and enconrages a host of women who are not fitted either by nature or by education to do any valuable work for art, into striving for a species of cheap notoriety, and crowding aside the really gifted women who are able to achieve valnable results, and who would otherwise invest so-called 'woman's work' with dignity, and, by making it stand for art and not for sex, command for it the world's respect.

"MRS. THEO. THOMAS."

* * * *

A CALIFORNIA girl who has scored a great mnsical success in Europe and accomplished that which no American girl ever did before is Miss Leonora Jackson. She won the prize known as the "Mendelssohn Stipendinm."

Miss Leonora Jackson is a violinist, the daughter of Charles P. Jackson. Sbe was a protégée of Mrs. Grover Cleveland, and was sent to Berlin by her in order to study the violin nnder Joachim.

This is the first occasion upon which the prize, amonnting to 1500 marks, has been captured by an American.

* * * *

THE women in Danbnry, Conn., are a good example of what women can do in music. Of the six principal churches, the music in all but one is condncted by women, and the organists in fonr of them are also women.

In the city there is a woman's musical clnb, wbich consists of about 75 members. Since its inaugnration four years ago by Western impulse it has developed greatly, and has influenced very materially the mnsical atmosphere of tbis place, which has abont 20,000 inhabitants.

The club has study meetings, alternating with recitals illustrating the snbject studied. One year they considered mnsic from what might be called a bird's-eye view, taking, for only one meeting each, Harmony; Mnsical Form; The Piano: Its Mechanism, Makers, Composers, and Teachers; The Voice: Singers, and Methods of Teaching; The Opera; and The Oratorio.

The next year, nationalities in mnsic, except the German—leaving the most important for a more thorongh stndy.

In connection with the clnb is a chorus, which has won many compliments for its work.

There is a school of music and a college of mnsic (incorporated), with departments of piano, voice, harmony, analysis, elocution, guitar, mandolin, violin, sight-singing chornses, and musical clnbs. Each is managed by a woman; the majority of the facnlty also are women.

MRS. F. S. WARDWELL.

* * * *

OLD FOGIES' QUARTET.

A UNIQUE piano qnartet is "The Old Fogies' Quartet," of Englewood, N. J. It was formed more than seven years ago by one of its members, Mrs. Jnlia J. Dnncan. Realizing the tendency of women approaching middle life to drop mnsical interests and practice, Mrs. Dnncan hit npon the qnartet as a means for the prevention of such deterioration.

Glasses, made necessary by reason of years, were an indispensable condition of membership. One lady, although eligible as to age, had not yet felt the need of glasses; but as she wore a glass eye, it was considered an equivalent.

This original qnartet, through the years that have elapsed, has continued faithful to its weekly practice and other obligations.

Meanwhile the idea had taken root in other parts of the town, resulting in three more piano qnartets, and still another was formed in Mt. Holly, N. J., by a member of one of the Englewood qnartets who had removed to that place.

Noteworthy results of the formation of these qnartets have been not only dissemination of mnsic culture in their own community, but snbstantial aid to the cause of mnsic in one of its largest centers—New York City. Last year, through the patronage and influence of the "Englewood Piano Clnb," as the qnartet may now be considered, Mrs. Duncan, the president, passed in to the New York Philharmonic Society $485, and to one of the opera companies about the same amount. This year the Philharmonic has received from the same source $327.

Philharmonic programmes are regularly studied in advance. Ontsiders are permitted to share in this study as audience, and many gladly avail themselves of the privilege of thus familiarizing themselves with the programmes prior to the concerts.

It is highly probable that the inqniries and research of this clnb had something to do with the establishing of mnsical circulating libraries by leading music firms of New York City. During its existence the club has studied the works of all the masters and much modern music.

In only the original qnartet is age an essential to membership. The yonnger generation were not disposed to let the "Old Fogies" have the benefits of ensemble practice and associated work all to themselves.

The original qnartet, however, should be widely emulated, particularly by matrons and all women in middle life, as these have not the many other incentives to musical interest and practice that exist for their younger sisters.

A. MARIE MERRICK.

* * * *

A PROMINENT edncator, one who has had many students under him, both men and women, says that his experience has shown him that women, as a rnle, make better harmony students than men; they are more faithful and accurate in the observance of rules. When they take up counterpoint and the higher studies that demand judgment and discrimination, he thinks they fall back, and still more so in the study of form and practice of composition.

He does not say that this is due to incapacity, only the statement is made, and it remains for the women students of the art to take up the gage, flung down as it were, and by concentrated effort and firm endeavor disprove the statement.

* * * *

MRS. THEODORE SUTRO, President of the National Federation of Women's Musical Clubs, presided at a meeting held at her residence, 320 West One Hundred and Second Street, on Saturday afternoon, November 20th. The object of the meeting was to decide on the place and time for the annnal convention. It was determined to hold the convention in Chicago in the second week of Jannary, that point being looked on as the most central.

It is expected that about 300 clubs will join the Federation at its convention, as 230 clnbs have already signified their intention of becoming members. Mrs. Sutro spoke on "Women's Compositions" before a meeting of the Women's Club of Brooklyn in the Yonng Women's Christian Association Building, lately. The subject was illustrated by Mme. Renard.

* * * *

"WOMAN IN MUSIC."

CORA STANTON BROWN.

MUSIC clubs have come into existence for the same reason that other culture-clnbs are organized, and the worth of snch work is incalcnlable. The results are felt not only in the musical culture of the women themselves, but in the support, direct and indirect, professional musicians, the development of publi and the improvement of mnsic teaching, because —mothers, at least—know better what to demand

It is not many hundred years since men began t what we moderns call music, and for centuries aft began to feel their way along the path a few me made so brilliant by flashes of creative genius, were denied more than the merest rudiments of tion. It is hardly a hundred years since higher ed began to be offered to women, and thirty years was difficult for women to obtain what was nrge their brothers.

There have been instances in the past of wo creative power in the realm of music, but they ar Now that the mass of women is being better ed these instances are increasing in number, until to- is not nncommon to give whole programmes of wo compositions.

There seems to be a tendency in some minds to a great deal of the fact that a piece of mnsic is writt a woman. It must be because the novelty has not off. Or is it possible that it is a remnant of th chivalry.—"womanship" of the middle ages?

Our brothers, God bless them! are sometimes pr make mnch of ns still because we are women, d the "new woman" bne and cry.

In some qnarters there is a bitterness in the com on Woman (with a capital) in music, and scathing cism of the "pretty" and "tnneful things" whic is trying to call music. One feels tempted to ask critic is afraid of being overtaken and beaten in the for fame.

What we really want, and will eventually have, prejndiced, and therefore fair, treatment. Ther many men who write poor and fairly good music— who write masterpieces. So there are many women do poor and fair work in literatnre, and a few who masterpieces. It is not so much a question of except for those who wish to speculate; it is a que of achievement. The women who are able to trans fancy and imagination into music will do it, and wi it better as they have more experience. The abili women to interpret music is no longer questioned.

There is a great movement in education quite on of schools, in which women are active, and in w music study is taking its place with other means of ture. To this work, if to any, might be given the a lation, "Woman in Music," for perhaps this emb the quality which the world has called womanly,—th inspiring and nurturing, which has been the mar woman's work on all lines in the past. Bnt wom field of activity has broadened with civilization, and good work she shows she can do is "woman's work."

To me there is nothing so foolish as this antagonis ner. Male and female are simply the currents from posite poles of the same dynamo; instead of pitting t against each other, let them be gathered up and along over the wire together—there will he more lig

* * * *

THERE is one field of musical work that women o to do, and do well as experience and the resultant e dence is gained, and that is, the organization and tr ing of small vocal clubs, made up entirely of wom There is so mnch beautiful music that can be rend only by women's voices, and the charm of artistic ren ing is so delightful, that the labor involved will be am repaid.

A teacher of singing can easily form the nucleu such a club from her own pupils, and, by good mus work, coupled with tact, she should make herse factor in the social and artistic life of her community

* * * *

MR. JOHN TOWERS has lately issued a small pamp on "Woman in Music." It is a vindication of wom character as a creative mnsician, a defense of her posi as a factor in musical art, and a prediction as to sphere in which she will take her stand. It also cont a list of nearly 1000 names of women mnsicians, a mention of their specialty. Send to office of THE ET for copy. Price 25 cents.

MUSICAL ITEMS

CHAMINADE played in public last month in London.

CLARENCE EDDY will make a European tour this year.

THE Czar will knight Eduard and Jean de Reszke, the well-known singers.

JOSEF HOFMANN will be substituted for Rosenthal in most of the engagements made for the latter.

GUILMANT plays both violin and violoncello. He is a great admirer of Shakespeare, and frequently quotes him.

SOUSA has signed an important contract to give a series of concerts in England toward the end of next April.

THE fine musical library of the well-known writer, Richard Pohl, will be added to the municipal library of Baden Baden.

MR. EUGEN D'ALBERT has completed arrangements to visit America, where he will open an extended tour in New York, November 15, 1898.

A SUITE by MacDowell, the famous American composer, will be performed at the next Trenkler orchestra concert in the Gewerbehaus, Dresden.

SIR ARTHUR SULLIVAN having said that he would be pleased to take up new work, received, in three days, 280 librettos for operas and operettas.

MR. SEPTIMUS WINNER, the composer of the popular song, "Listen to the Mocking Bird" (written in 1855), celebrated his golden wedding November 25th.

THE reports which have reached us from various sources concerning the illness of Moritz Rosenthal, the great piano virtuoso, seem to have been grossly exaggerated.

JEAN GERARDY and his 'cello have arrived in New York, the former considerably older than when he appeared here in 1894, and the latter worth $10,000, so it is said.

NOTWITHSTANDING the many brilliant offers made to her, Mme. Marchesi has decided not to make her proposed American tour, but to remain in Paris and continue her classes.

A MUSICIAN in Budapest has perfected the ancient Hungarian wind instrument, the tarogato,—of sweet, melancholy, appealing tone,—so that it can be used in modern orchestras.

MELBA is back again in the United States. She has completely recovered in health, and her voice is again in splendid condition. She will sing with the Damrosch-Ellis Opera Company.

SEGUY, a well-known French singer and teacher, claims that acoustics, medicine, language, philosophy, and psychology are necessary in the teaching of singing. He himself is a skilled electrician.

THE question of high and low pitch is again the subject of acrimonious discussion in England. A leading tenor of the Carl Rosa Opera Company resigned his place rather than use the high pitch.

THE Guildhall School of Music in London has nearly 4000 pupils and 140 teachers. It is the largest school of music in the world. It is said that the great majority of these students are amateurs, and expect to remain as such.

JOSEF HOFMANN'S contract calls for 30 concerts, the management having the privilege of extending it for 20 more. Since his first appearance in America as a child prodigy, Hofmann has studied with Rubinstein and Moszkowski.

THREE distinguished musicians have just reached this country. They are Ysaye, the violinist; Pol Plançon, the basso; and Pugno, the famous French pianist. They will give concert tours in the United States during the coming season.

IN the current number of the *Century Magazine* is presented a monograph on Mozart by Edward Grieg, which will be eagerly read by all lovers of either the living or the dead composer. Grieg says, "To speak of Mozart is like speaking of a god."

THE harmonium is receiving attention from several leading musicians and organists, both in France and Germany. It is pronounced very useful in ensemble with voice, piano, and violin, as well as for solo. Guilmant and Clarence Eddy use it.

ALEXANDRE GUILMANT, the great organist of La Trinité in Paris, will arrive early in December. As he has expressed his intention of never again visiting America, the only opportunity of hearing him will be during the next few months.

IT is announced that the Berlin Philharmonic Orchestra, under Nikisch, will make a concert tour of the United States next spring. The reputation of Nikisch has greatly increased since his return to Germany, and this venture should prove a great success. The American season will begin late in April.

ERNST KRAUS, of the Berlin opera, has closed a ten-year contract by which he will receive $12,000 a year and a yearly leave of absence for four months. He made his first appearance in the United States at Philadelphia, December 14, 1896, as "Lohengrin."

MME. MARCELLA SEMBRICH is giving a series of concerts in this country this season. This is her first visit to the United States for fourteen years. The critics say that she still retains her former powers of brilliant vocalization and perfection in coloratura singing.

MR. W. H. HADOW, author of "Studies in Modern Music" and several other important contributions to musical literature, has written an essay on Haydn (considered as a Croatian not a German composer). It will contain several pages of Croatian popular tunes compared with passages from Haydn's works.

WE are sorry to note that the officers of the Pennsylvania State Music Teachers' Association have issued a circular to members in which they suggest that the annual meeting, which was to have been held at Williamsport, be postponed for one year. The cause assigned is business depression, which has kept members from renewing their connection with the Association.

THE celebrated writer about music, Sir George Grove, lives in an old wooden house near the Sydenham Crystal Palace—a building formerly occupied by Charles James Fox. For thirty-six years has Grove occupied this place, doing his literary work in a study looking out upon a shady lawn and pleasant garden. In his library is the autograph manuscript of Schubert's Symphony in E.

ARRANGEMENTS are now complete for the series of 18 concerts by the Theodore Thomas Orchestra, to be given in the principal Eastern cities during the month of March. Of these New York gets six. Among the solo artists engaged are Mme. Nordica, Ysaye, Hofmann, and Plançon. The first concert of the New York series will be given at the Metropolitan Opera House, March 1st.

THE next meeting of the Ohio Music Teachers' Association will take place in Delaware, Ohio, during the holidays. An elaborate programme, both musical and literary, has been prepared. An admirable stroke of enterprise is the securing of the Cincinnati Symphony Orchestra, under Frank van der Stucken, for a concert. In connection with this there will be an illustrated lecture on the orchestra and an analysis of the programme by Mr. Johann Beck, of Cleveland. The indications are that the meeting will be the largest in the history of the Association.

NEW PUBLICATIONS

POLYHYMNIA: A Collection of Quartets and Choruses for Male Voices. Compiled and arranged by JOHN W. TUFTS. SILVER, BURDETT & CO., New York, Boston, and Chicago.

Teachers, educators, and directors have long felt the need of a collection of part-songs especially adapted to male voices for boys' grammar and high schools, male quartets, glee clubs, etc. Realizing this fact, Mr. Tufts has compiled a book which is peculiarly fitted to supply this long-felt want. The music is that of the best composers, and is fitted to words which are refined and noble in sentiment, and never approach the cheap or silly. This utter absence of sickly sentimentality and cheap buffoonery, so often found in such works, is a marked and commendable feature of this collection.

The book is divided into five parts. Part I contains easy part-songs and choruses in progressive order; Part II is more difficult and miscellaneous in character; Part III is devoted to occasional songs; Part IV to national, and Part V to sacred music.

The melodic principle in writing has been largely employed, so that chromatic difficulties may be reached in the simplest manner, without detracting from rich, harmonic effects. More than this, each selection is carefully adapted by an experienced hand to the range of male voices. The book has 242 pages, and is tastefully bound in cloth.

MARCHESI AND MUSIC: Passages from the Life of a Famous Singing Teacher. By MATILDA MARCHESI. With an Introduction by MASSENET. Price $2.50. HARPER BROS.

In reviewing a book which is autobiographical, one finds it difficult to escape from the influence of the motive which prompted such a work. This is especially true of the book just issued by Harper Bros., "Marchesi and Music." Inasmuch as it alludes to the student days of many of Marchesi's distinguished pupils, it is an interesting work; but it is so palpably impossible to separate the interesting incidents in the student lives of the artists from the egotism of the teacher that uninvited doubts constantly obtrude themselves, and the reader is constrained to wish that the work had come from another and disinterested pen. Students of singing and those interested in phases of the art peculiar to the environment of such a woman as Madam Marchesi, who are sufficiently broad to withstand the blandishments which are so characteristic of the work, will find much to admire and much that is entertaining. In the hands of the immature and impressionable student its tendency might be to create a false impression at a moment when such an impression would be the least desirable. The book appears interestingly illustrated and in attractive form, and will unquestionably be read by many votaries of the vocal art.

We can not forbear to add here that the musical profession is greatly indebted to Harper Bros. for the many valuable and expensive works they have brought out, interesting to the profession.

VERDI: MAN AND MUSICIAN. His Biography, with Especial Reference to His English Experiences. By Fredrick J. Crowest. New York, Charles Scribner's Sons. $2.50.

The work is an attempt to tell, in a popular key, the story of Verdi's remarkable career. As indicated by the title, the work is meant to touch upon the English side of the *Maestro's* career—a most interesting phase, by the way. An account of the various operas as well as an analysis appears in the work, and the whole contents are such as to make a contribution to critical and biographical literature at once interesting and valuable. Full-page portraits and engravings and complete index.

THOUGHTS SUG

Practical Points

KNOW YOUR PIECE!

PERLEE V. JERVIS.

THE best cure for nervousness in playing before is to know your piece. One does not really kn piece till he can write it down on paper without from the piano. Very few players know a piece way, and the reason they do not is that they pr composition till it is memorized, instead of mem it *before* it is practiced. The memory develo practicing a piece till it can be played without th is what might be called a finger memory, or men tomatism, and is not always reliable. If you this, try to write out a piece so learned, and y probably see how little of it you really know pieces should be memorized first and practiced ward. To do this, take a measure or a phrase right hand, fix the mind intently upon it, and me it as you would a passage from a book; it may b ful to name the notes aloud. After the passage is orized, think it through slowly a number of making a mental picture of the notes as they on the printed page, and also as they appear und fingers on the keyboard. When one phrase is orized, learn another in the same way, then thi entire passage through from the beginning. Ke joining one phrase to another till you have memor period and can think it through clearly and co edly. Now sit down to the piano, or, better sti clavier, and play the period through slowly a n of time; then gradually increase the speed till the of the piece is reached. Memorize and practic piece through in this way, hands separately; th turn to the beginning and memorize and prac hands together. When you have once learned a pi this way you are absolutely sure of it, and the f of certainty that comes from this study will do m eliminate nervousness from the performance tha other remedy that I know of, particularly if, playing the piece, you will sit down and think it th slowly from beginning to end.

* * * *

A MUSICAL MEMORY.

LOUIS C. ELSON.

VERY few musicians appreciate the complex act the brain when a musical work is played from me Scarcely any two pianists, for example, memori quite the same manner. There is one mode of me nation in which the pianist recalls the harmonies o work and the logical sequence of its ideas. This be called the musician's mode, and is the least lik fade from the mind. The whole construction o work, melody, form, etc., are impressed upon the b A second manner is for the brain to recall the ap ance of the pages from which the composition was stu This is "eye-memory," for the visual cells of the are here brought into action. One of the most p nent lady pianists of America once told me that she performed in public she seemed to see the pr pages before her eyes, a species of mental vision kept her perfect even in great concertos and long programmes.

A third adjunct of musical memory has its origin inferior part of the brain,—the motor cells,—and r be called "finger-memory." In employing this the ist recalls the progressions of the fingers independ of the sounds produced. He remembers how the was placed, the width of the span, the distance o skips, the position of the fingers. More than one pia in a case where his memory is hazy, lets his fingers on automatically, and generally comes out all right.

How to Learn to Play by Heart.

ROBERT GOLDBECK.

Safety of memory is something which the concert player or any one having occasion to play by heart must acquire. Custom demands the playing of recital programmes or any single number without the musical print. We have two memories—one is mechanical in its nature, the other is the memory of knowledge. The fingers get easily into the habit of playing what they have often repeated, but they may just as easily be thrown off their accustomed track. Nervousness does it. An inadvertent change of fingering; the striking of an octave in the bass instead of a single note, or any hapless occurrence; a noise, talking nearby—any of these things, or many others, may do it. The luckless player has broken down because of the treachery, or at least unreliability, of the mechanical memory. Actual knowledge of the piece, of every part, every note of it, carefully gone over again and again, is a safeguard against the failings of finger-memory. To obtain this actual knowledge and fasten it in the mind is often very difficult, especially in the case of some particularly complicated fugue by Bach. In a sonata of Beethoven or in the work of almost any other composer we can distinctly trace the musical meaning of each part; its reason for existence, its evolution of harmony. In Bach, no amount of theoretic knowledge can be of much assistance to you, for in the fugues of this grim old master there are rarely any harmonies in the modern sense: they are merely incidental. There is nothing for it but hard work. Play each hand alone a good deal and trace the movements of each separate voice until you get at the inner sense of the woven fabric. A perfect *knowledge* once acquired, give full sway to your mechanical memory and you will be perfectly safe.

HOW TO MAKE A LIVING.

BY EMIL LIEBLING.

I.

"How to make a living?" A fruitful theme to discuss and a large contract to fill. There are many ways of attempting it. The train robber, the bunco steerer, the gambler—they are all only trying to make their living. To do so in our musical profession, while less exciting and requiring a different line of preparatory training, nevertheless involves much detail and constitutes quite a complex problem.

It used to be so easy to teach music. Take it twenty years ago or more: the day of specialties and specialists had not yet dawned; there were quite a number of people who were considered eligible in good society who had had neither an attack of appendicitis nor of piano playing in their family; ice-cream was still eaten with a spoon and not a fork, and the world was young; Grobe, Sidney Smith, and Wyman flourished; publishers were making fortunes out of poor and cheap reprints of useless studies; Bach was hardly heard of; parents were not exacting, pupils were still less so; a girl who played a set of variations or Wallace's "Polka de Concert" fairly well was looked upon as a wonder; audiences were not critical, and everybody was so very grateful for so very little advancement. If one only followed the universal request to "play us your favorite," vociferous applause was sure to follow.

Alas! how vastly different now. Children prate wisely about tonality, form, and interpretation. Callow youths engage in tasks far beyond their mentality, and metaphysics, theosophy, and other occult sciences are called into requisition ostensibly to teach music.

Recognizing the fact that THE ETUDE has been very helpful in putting facts of importance before the younger teacher on a proper basis, it will be a pleasure to cooperate by making some practical suggestions, which have applied in my own case and may prove equally useful to others.

There is plenty of room at the top; still more at the bottom. It is simply a choice of location, which every one must select in the theater of life, so often a circus or hippodrome. It will probably devolve upon one's self to find the proper place and station; and, once fixed, it is a difficult matter to change it. There is everything in making a correct start. First impressions rule, and are hardly ever eliminated. If you make your entrée in a community by giving a recital, be sure of giving as good a performance as you are capable of, for no apologies will be accepted, no allowances made, and you can not tell your audience that you have a better performance up your sleeve.

Of course, the executant artist has the advantage over the teacher who does not practice as he preaches, and will always be the leader in every community. People will readily assume, whether justly or not, that a brilliant player is a capable teacher, whereas in the other case it takes time to produce results and thus gain a loyal constituency. It is the first pupil who is the most difficult to secure. Afterward it is plain sailing enough. The newcomer finds all doors closed; everybody has a teacher and seems well enough satisfied. The outlook is questionable, but closer investigation shows that changes are constantly occurring, and with the exercise of enterprise, push, and tact a start is finally made. Newspaper advertising and the printing of circulars are not of much use. It is better to endeavor to enlarge one's circle of acquaintances, and utilize them to advantage. Let everybody know that you are in town and ready to do business; that you have goods to sell, and good goods at that; look up every possible chance; run down every rumor of a prospective pupil; show that you have come to stay and not as an experiment; identify yourself with your surroundings, and sooner or later something is bound to turn up; keep a stiff upper lip if it is slow and uphill work, and present a bold and hopeful front. Your own personality and appearance will have much to do with your ultimate success. Put everything squarely on a business basis; do not compete in price but in the character of your work, and have it understood that you have nothing to give away free gratis.

Do not proclaim that you are the first and only one who is going to do good work. You may have found out some very valuable features of teaching, but then there is nothing to prevent others from making the same discoveries, and it is a dangerous mistake to underrate competition. You will not make your living out of the musical profession, but their respect, esteem, and approbation will go far to fix your position in your abiding place. A business man may send out two traveling men with the same lot of samples through the same territory: one sells $10,000 worth of goods, and the other only one-tenth of the amount. It is the same in our profession, and the teacher who can not market his wares speedily will have to take the consequences; and after securing a start, constant effort must be used not only to maintain what has been acquired so laboriously, but to reach out all the time for new business. You must so teach now that you may have pupils twenty years hence, and not be laid away and shelved as a barnacle and hanger-on. Get your results now, and do not work on the tontine plan; waste no time on preliminaries; and make your pupil feel from the beginning that tangible work is being accomplished.

Encourage hopefulness and a cheerful spirit. The student gladly receives your criticism, and is equally entitled to commendation if the task is accomplished satisfactorily. Some people realize every morning that they are "one day nearer the grave," instead of assuming that they have one more day to live. The point of view has everything to do with your work. Do not air your grievances and fancied wrongs. They interest no one but yourself, and simply bore your friends. Avoid too intimate an acquaintance with pupils or their families.

Do not affect the look and make-up of the proverbial man of genius. Only the distinguished foreigner, at this late day, affects a big fur coat and unkempt hair to advantage. Be neat and presentable always, but do not look loud and smell, always, as if you had just left the barber shop. Many a teacher has lost pupils through trifling untidy personal habits. A bad breath may be of more consequence, almost, than to be in bad odor. If you are fond of smoking, do so after your lesson hours; and it is not quite *en règle* to have your finger nails in mourning; nor is a habitual diet of onions and similar luxurious condiments to be strictly commended. Some pupils are even so foolish as to object to the odor of a clove, and prefer a bated to a baited breath. A music teacher must pay strict attention to proper appearances, and should be well dressed, even if he has to spend the last cent of money which his friends possess. Better be a good musician than to *look* like one.

The good teacher is usually the product of a very gradual process of evolution. Teaching has to be learned, and only one's own experiences are likely to prove of value. Many distinct qualities are necessary; sympathy with the work, earnestness of purpose, a feeling of responsibility, knowledge of human nature, tact—in short, a very composite set of requirements; and yet new types come up continually, requiring individual treatment.

The pupil gets her cue from the teacher. If he is dilatory and shiftless, the reaction will speedily follow in the careless and unsatisfactory work done; but if the student feels and knows that in order to gain the teacher's approbation a certain task will have to be performed properly, and that otherwise her lesson will not be accepted, she will speedily change her tactics. Explain the proper province of the lesson, which is to correct, suggest, and stimulate only. When the lesson degenerates into a practice hour it is a waste of time and money.

Teach one thing at a time. If a pupil receives only one valuable hint at each lesson and works that out, definite work will be accomplished. It is not sufficient to simply advise more practice. After pointing out the shortcomings and giving the why and wherefore of your objections, you must also suggest the proper remedy. A pupil should first be made to read the notes of a lesson, then study the time; follow with the marks of expression and phrasing; afterward the correct use of the pedal; and, finally, a discussion of the interpretation.

The teacher must have certain artistic convictions, and preserve his own ideal, but he need not carry it on his sleeve. He must keep up his own private work and studies, otherwise he will soon join the large army of the have-beens.

Watch the signs of the times and the everlasting change in the currents of thought, musical and otherwise. Unless you can constantly adjust yourself to varying conditions you will soon be out of kelter and considered behind the age. It is an eternal struggle; but, after all, true merit and honest work have always found proper recognition so far, and will in the future.

Make it easy for the beginner, but difficult for the advanced pupil, who should, after proper preparation, be made to work out her own salvation; and if a girl who has absolved her algebra in the public schools tells you that she does not understand the common time of a piece, just let her reduce the matter to simple fractions, and force her to apply that most uncommon article, a little common sense. Do not permit parents to burden you with complaints regarding the insufficient practice of younger children at home. It is their business to look after it and not yours, and if it is anybody's privilege to raise that objection it is yours. Welcome the coming, but speed the parting pupil. If you notice any sign of disaffection, get rid of her before she discontinues, for stop she will. Collect your bills promptly, and insist on giving all lessons within the specified term. Outside of protracted illness there is no plausible excuse for missing a lesson, and the loss, if any, should be borne by the student and not by the teacher. On the other hand, the teacher must be equally prompt in meeting his engagements, otherwise he has not a leg to stand on, and must take the consequences of his own lax and faulty methods.

Above all, be fair, square, and honest. Do not encourage extravagant hopes which can never be realized, and develop every individual case according to her own ability, for you will be tied down by the limitations of each separate personality. Help each applicant to accomplish her own particular aim and purpose, and sell to each customer the exact goods which she desires to buy.

(To be continued.)

—The ignorant man is the one who ignores laws; but, as the laws keep on in their eternal force, they are continually defeating his best efforts, and he wonders why he fails.

AN APOLOGY FOR THE PIANO.

BY HENRY T. FINCK.

Professional musicians have an inveterate h
decrying the pianoforte as being inferior not only
human voice, but to the violin and other orchestral
ments. In this allegation there is some truth
great deal of error. True it is that on the pia
can not begin a tone softly, swell it without a b
fortissimo, and again decrease it to pianissimo,
can on a violin. But that is the only serious dis
tage under which the pianoforte labors, and even th
be largely overcome, where chords are concerne
skilful use of the sustaining pedal, and in singl
by the "caressing" stroke which Rubinstein son
used. The notion that the piano is a compar
toneless and soulless instrument obviously takes
to the time when its tone really was short and s
but the best American pianos made to-day have
taining power which astonishes me every time I
I remember, too, reading a few years ago that a
musician had invented an electric apparatus by
of which the tones of a pianoforte could be sus
and swelled *ad libitum*. As I have heard nothin
about it, perhaps it was a failure; but I am sure
Edison or Tesla were to give a week's thought a
periment to the matter, such an electric tone-con
could be easily devised.

Even without this improvement the piano is,
opinion, by far the most interesting and enchant
all instruments, including the vocal cords. The
indeed, human voices that are incomparable as r
luscious tone quality; but these voices are as r
genius. The average musical voice, amateur or
sional, is vastly inferior in sensuous beauty to the
of a Steinway. It was Richard Wagner, the ma
of tone-color, who lamented the fact that other d
ments of practical music were, in their march t
perfection, so far behind the modern pianoforte.
poets go into raptures over the sweet song of the
ingale, but no nightingale sings as lusciously as Pa
ski does on his piano. If any one says that the te
an old Italian violin, in the hands of Joachim or
are richer and more fascinating, I respect his opinio
do not agree with it. The pure sensuous beaut
piano's tone has given me the esthetic thrill that
down the backbone and to the finger tips much o
than any other instrument, or any voice.

So much for the two points—crescendo and tone
—in regard to which the piano's superiority m
questioned. In all other respects its supremacy
together beyond dispute. The singer and the vi
are dependent for their harmonies on the accompa
piano; they have only melody, whereas the piani
play his own harmonies. This means a great deal,
you bear in mind that in modern music harmony i
more important than melody, and a player who h
the harmony as well as the melody of a piece und
personal control labors under a tremendous disadva
Moreover, you tire much sooner of a solo violin,
with accompaniment, than you do of a piano.
pianist can, all alone, familiarize himself with a
good music ever written, whereas the violinist, una
can play only the melody. An orchestra can, of c
perform wonders that are beyond a pianist's po
but I am here comparing individual instruments
and in pitting the piano against the violin I
chosen what is universally conceded to be the fin
all orchestral instruments.

We read of Frederick the Great amusing himse
the hour playing his flute, but when we study the
of the great composers we find that their musical re
tion consisted almost entirely of playing the piano.
they could confide their joys and sorrows as to no
instrument. Is not improvisation the greatest
pleasures to a creative musician? and can you impr
on any other instrument than the piano (or the o
which is built on the same harmonic principle)?
the orchestral composers are seldom able to disp
with a piano. Although Wagner was not an ac
plished pianist and could not play his own scores
factorily, he made much use of the piano, especial

SONG WRITERS OF THE DAY.

BY FARLEY NEWMAN.

Francesco Paolo Tosti

is by no means the least fortnnate of the many sons of the sunny sonth who have been successful in converting the note of Italia's classic lyre into coin of the realm. Signor Tosti was born at Ortona-snl-Mare, in the Abruzzi, on the ninth of April, 1846. His parents sent him, when twelve years of age, to the Royal College of San Pietro a Majello, at Naples, where his masters were Signor Pinto for violin, and Signori Conti and the erstwhile celebrated Mercadante for composition. It was Mercadante who, observing the youth's uncommon application and talents, appointed him a *maestrino*, or pnpil teacher, at the college. The distinction was, however, somewhat of a nominal one, considering that the salary attached to this qnasi-pnblic office was the magnificent snm of 60 francs per month! Tosti remained in Naples until the year 1869, when, sufferiug from the depressing consequences of overwork (or, it may be, excess of salary), he repaired to his native town of Ortona, in hope of regaining strength. Bnt here, nnfortnnately, the vocalists' bugbear, bronchitis, fastened its venomous fangs npon his depleted frame, so that it was only after a period of seven months that he was sufficiently recovered to journey to Rome and resume work again. Tosti, anxions to trnn to advantage some portion of his time during the weary honrs of convalescence, bestowed especial care upon the composition of a few songs, among them being the since celebrated "Non M'ama Pin;" bnt, as nsually happens when a composer of real ability ponrs out his soul and his energies npon a work, the publishers looked askance at these exceptional efforts of Tosti's genius, and, for a considerable period, declined, politely bnt firmly, to affix the hall-mark of their names npon poor Tosti's base metal, as *they* deemed it to be. However, nnprejudiced, nnbiased old Father Time (who, by the way, has a cunning ear for a good thing in mnsic) has, as in so many similar instances, completely reversed the verdict of the canny publishers aforementioned dnring later years.

A casual introdnction to the renowned Sgambati—Italy's most accomplished pianist, a splendid mnsician, and principal of the Naples Conservatorio—laid, it may almost be said, the foundation-stone of Tosti's subsequent good fortune; for Sgambati, discerning the young musician's exceptional gifts, and having the influence as well as the desire to do him a good trn, organized some concerts on Tosti's behalf in Rome, which were highly successful, the celebrated maestro even going so far as to compose some songs for the particular display of Tosti's

Francesco Paola Tosti.

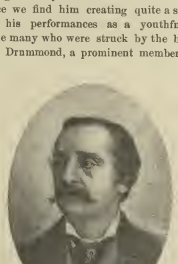
abilities as a vocalist. The Queen of Italy patronized these concerts, and was so pleased with Tosti's efforts that she appointed him her teacher of singing, other favors soon following, including his appointment as keeper of the mnsical archives of the Italian court.

Signor Tosti did not visit London until 1875, bnt he must have thonght it "better late than never," seeing that he received a cordial reception from the best circles, culminating, in 1880, in his appointment as teacher of singing to the English royal family. The Queen's mother, the late Duchess of Kent, was, even to her latest years, never weary of listening to Tosti's delightful vocalization.

Although Tosti has composed music to Italian, French, and English words, his high reputation as a song writer rests chiefly npon his "English" ballads, which, although they can scarcely be described as "national" in style and character, are such melodious, refined examples of sentimental song-form as to almost merit the phenomenal popularity many of them have enjoyed. Tosti has published about 100 songs and vocal duets.

Ciro Pinsuti.

Ciro Ercole Pinsnti was born at Sinalunga, May 9, 1829, and gave early indication of remarkable mnsical gifts, since we find him creating quite a sensation at Rome by his performances as a youthful prodigy. Among the many who were struck by the boy's talent was a Mr. Drummond, a prominent member of Parlia-



Ciro Pinsuti.

ment, who brought Pinsuti to Loudou and gave him "bite and sup" in his own house for some years, this kind-hearted patron placing the lad nnder Cipriani Potter for composition and Blagrove for violin. Later, Pinsuti entered the Conservatorio at Bologna for further study, becoming also a private pnpil of Rossini. It was probably to the influence and tutelage of this most genial of *maestri* that Pinsuti owed mnch of his suavity and sweetness in melodic writing.

In 1848, Pinsuti, deeming himself fully justified in starting as a "duly qnalified practitioner," established himself in London as a teacher. Very soon, however, the great success of his compositions, more especially his songs and concerted vocal mnsic, caused him to devote himself mainly to composition, although he accepted a professorship at the Royal Academy of Mnsic, and was in great request for private lessons.

Having, in 1885, amassed a comfortable fortune, he decided to spend his remaining years, which, unfortnnately, were to be bnt few, in his native city, Sinalnnga. Snbsequently, however, he removed to Florence, where he expired snddenly on the eleventh of March, 1888, from an attack of cerebral apoplexy—almost in harness, as it were, for he was seated at his piano when the attack seized him.

The popularity of many of Pinsnti's songs and vocal works was and is prodigious, and he possessed in a nnique degree the happy knack of pleasing both the cultured mnsician and the uninformed lover of melody. He was particnlarly conscientions and careful in his method of composition, insisting npon letting some time elapse between the completion of a work and its publication; arguing, as he did, very justly, that the composer's perceptiveness is blunted to the true merits or shortcomings of a work by the time he has finished it, from his having gone over it so many times and allowed it to possess his thonghts so exclusively.

Pinsnti composed two operas (produced in Bologna and Milan respectively), a "Te Deum" (written for a patriotic occasion), abont 45 part songs, and something like 250 songs. He was also distinguished socially as a "Knight of the Crown of Italy."

Berthold Tours

was certainly one of the most admirable and gifted "middle-class" musicians of the century. A Hollander by birth (he first saw the light at Rotterdam, December 17, 1838), he became an Englishman by adoption and naturalization, his patient, painstaking, and valuable services to his beloved art dating from his migration to "the smoky little village on the banks of Father Thames" in the year 1861.

Berthold Tours, as with so many distinguished musicians, came of an illustrious mnsical stock, his father (himself the snccessor of a long line of clever musicians) having been organist of St. Lawrence's church, Rotterdam. After studying under his father and Verhulst, he was sent to the Conservatories of Brussels and Leipsic respectively, although there is no evidence of his having displayed any noticeable signs of genins during his early years. He was always a patient, plodding student and worker, exemplifying in his particular bent some of the most salient and admirable characteristics of the people of his Fatherland. After leaving Holland, Tours spent two years in Russia in the service of the music-loving Prince Galitzin, after which he decided to try his fortunes in London, forming the common-sense resolve to become a musical "Jack-of-all-trades," as fortune might decide for him—to play, to teach, to conduct, to compose, to write—anything; in brief, to turn an honest musical penny. After playing violin in the band of the Adelphi Theater and at Alfred Mellon's concerts, Tours was fortnnate in obtaining an introdnctiou to Sainton, who evinced his interest in the young Dutch mnsician by getting him a desk in the band of the Royal Italian Opera—a position which soon proved for him quite an "open sesame" to higher and better things, the principal of which was the selection of Tours to become the "understudy" of Barnby in the onerous duties of musical adviser and editor to Messrs. Novello & Company. Tonrs was eminently well endowed and qualified for this position, which he retained when Barnby was succeeded by Sir John Stainer in 1875. By a kind of "natural selection," or "survival of the fittest," Tours snceeeded Stainer as "ruler of the roost" in 1877, a position which he retained until his death, March 11, 1897.

Tonrs, as an arranger of piano accompaniments from orchestral scores, displayed exceptional judgment and taste, while in his position as adviser and reviser to Novello's, his unassuming temperament and kindness of heart endeared him to many a callow composer, for, in his observations and criticisms, he never failed to temper justice with mercy.

Tours, in addition to editing, arranging, and revising an almost countless number of works for publication, also composed a volnminous collection of songs, an-

Berthold Tours.

thems, hymn tunes, and short instrumental pieces, all of which are characterized by refinement of melody, originality of harmonization, and admirable workmanship generally.

Henry Parker

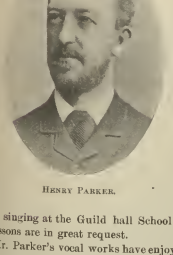
has labored hard for the large measure of success which has at length crowned his efforts, no inconsiderable portion of his fifty years of life having been given up to hard study and exacting professional work.

Mr. Parker's early mnsical experiences were as
ister at the popnlar London church, All Saints,
eorge Street, after which he studied with once cele
John Hullah.

Almost immediately after Sullivan had finishe
curriculum at Leipsic, Henry Parker entered the f
German music school for three years' study, his m
being Plaidy, Richter, Moscheles, and Hauptmann.
Parker says that when he entered the Conservat
the professors were laying their wise old heads to
and predicting wonderful things for "that young f
Arthur Sullivan"—which goes to prove that m
prophets do occasionally hit the nail of trnth o
head!

Mr. Parker's main object in journeying to Leipsi
to obtain advanced tuition npon the violin, he, as a
ordinary player, having already occnpied a desk in
orchestra of importance in London; bnt after arriva
after he had modestly and impartially compare
elances of violin virtnosity with the many exceptio
clever students he fonnd working away indefati
there, he decided to relinquish the fiddle for compo
and pianoforte playing, his success in the latter be
marked that when he at length returned to his
shores he was offered and he accepted a large numb
engagements as pianist at good concerts, includin
important post of accompanist at the Boosey
Concerts.

After some years of conducting, composing, and t
ing, the large sales attained by one after another o
Parker's songs justified him in devoting the bulk o
time to composition, although he still retains his



Henry Parker.

fessorship of singing at the Guild hall School of M
where his lessons are in great request.

Some of Mr. Parker's vocal works have enjoyed ex
tionally large sales; as, for instance, "Close to the Thr
old," with 140,000 copies, "Jerusalem," 80,000 co
"At My Window," with a number almost incalcnla
etc. Mr. Parker is, moreover, entitled to the distinc
of having written the vocal duet which has had, an
still having, the largest sale in the world of any sim
composition. This is the charming and perenially p
lar "In the Dusk of the Twilight." It is worth n
sioning, in connection with this, in corroboration of
opening observations on the absolute impossibility
any one being able to predict before publication
success or failure of a vocal work, that the writer ha
on the authority of the composer himself, that when
sales of this duet continued to increase, month
month, in an astonishing numerical crescendo, no
was more astonished than Henry Parker himself.
should be borne in mind that the figures mentio
above do not include the vast numbers of copies of
Parker's songs sold in the United States.)

At the present time Mr. Parker has a two-act op
on "old English" lines, entitled "Kitty," touring
the provinces, and from its warm welcome at the ha
of our country neighbors, great expectations
indulged concerning its forthcoming production
London. In view of the composer's great gifts a
melodist and wide experience of operatic music genera
he has "conducted" every serious opera of n

LETTERS TO TEACHERS

W. S. B. MATHEWS.

E. B. R.—In teaching the piano, is it necessary to use an instruction book? I mean one like Richardson's, or the New England Conservatory Method. Can not one teach the first essential rudiments,—that is, value of notes, rests, etc.,—then begin or go on with exercises? How can one obtain the most thorough and practical knowledge of the major and minor scales and chords, especially the minor scales and chords? Whose are considered the best five-finger exercises—that is, the fewest number of exercises containing all the essential practice in that line? I have a pupil who is just finishing Bertini's 25 studies, introductory to the studies of J. B. Cramer, but I hardly feel satisfied about her or know what course to pursue for the best. She reads the Bertini exercises very well, but does n't seem to master and finish them up as she should, which makes me fear they are a little too difficult for her. Now, should I carry her through the 25 Bertini exercises again, and then go on to whatever may follow, or should I put her back a little, into easier exercises, or carry her through some good instruction book, though I do not wish to resort to this last plan, if it can be conscientiously avoided.

What exercises should follow the 25 Bertini introductory to Cramer's studies. It would seem that Cramer's studies naturally should follow, though I myself was put in Czerny's "Velocity." It is somewhat difficult to express exactly, but I am exceedingly anxious, owing to most important reasons, to get minutely marked out a complete education for the piano, beginning with the first lesson or course, and going, step by step, to the end; giving what is essential to a finished performer and teacher, or rather all that is essential but no useless matter. Any aid or information you can render me in obtaining the above will be most sincerely appreciated.

It is not necessary to use an instruction book, but if you do care to use one, and do not wish to take the trouble with the pupil which would be required to teach her according to the system in my "Twenty Lessons to a Beginner" (the trouble in which is amply repaid later on), you will find Mr. Landon's "Foundation Materials" very convenient.

Two of your questions open up such a large field that I do not find it possible to express myself clearly and satisfactorily about them in the space here available. The first of these is in regard to the Bertini and Cramer studies. I advise you by all means to give up using entire books of studies by any writer, except possibly Chopin, and those should be used not consecutively through but in alternation with other things. A large part of the studies written for the piano, and recommended in college catalogues and publishers' lists, are very barren and unproductive material. While the pupil derives a certain amount of experience from studying something carefully, to continue long in a set of studies by one author is very depressing. These so-called studies have the same place in music that a series of elocutionary exercises would have if a book of so-called stories was to be written, each story containing a certain difficult word as often as the author could bring it in. If such a book were written by an ordinary schoolmaster, you can probably imagine about how interesting the stories would be to the children. This is the kind of thing the studies for the piano are, with very few exceptions. Heller and Chopin wrote poetry under the names of studies. The rest of them have the general literary quality of the well-known story of the "thistle sifter," who stuck three thousand thistles through the thick of his thumb: in order to enjoy this story you need to repeat it prestissimo.

Your other question in regard to giving you a complete course for the piano is such an extremely large one that only the most general indications can be given here, and in this answer is contained also, by implication, the answer to your question as to whether you shall follow the Bertini studies by some of those of Czerny, or go direct to Cramer, I advise you to make a course for your pupil something like this: Take the ten "Standard Grades" as a basis; in connection with all the first five grades use the Mason's exercises liberally. In this way the technic will become formed and you will provide yourself with the mechanical side of playing. From about the middle of the third grade begin to use Book 1 of my "Phrasing Studies" as what the boys call a "side show" for the formation of refined melody playing and the cultivation of taste. There is no collection of pieces known to me available in this early stage which will produce so much effect upon the pupil's taste and manner of playing as this collection in my Book 1. The selections, as you know, are from Heller, Schumann, Mozart, Meudelssohn, etc., and every piece is poetic and interesting. At the end of the first book go on with the second, which will last nearly all the way through the fifth grade. The second book, as you know probably, contains some "Songs Without Words," and a variety of pleasing pieces by Bach, Schumann, and others. The music in these "Phrasing Studies" is so refined and beautiful in its nature that it does not appeal to the average pupil at first sight, and consequently you can rarely give these pieces separately as pieces, because the pupil is in the wrong attitude toward them, and does not find them interesting, but you can give them as studies, and if you persevere and bring the playing up to a musical standard, the pupil will end by liking them all.

All the way from the first grade on give, now and then, a pleasing piece, something that pleases the pupil at first sight. This piece can very often be more difficult than the studies that are being practiced at the time. Do not attempt to force the pupil's taste by dosing her with sonatinas and all sorts of proper little meaningless music. Let her have things to play that she likes. If you keep these "Phrasing Studies" going, the taste will surely improve and in the end the good music will wear out the bad. This covers the case up to the end of the fifth grade. Now, in the fifth grade you have a very large world of music open for you,—such pieces as the lighter compositions of Wollenhaupt, Gottschalk and Mason, Leyback, and a large number of French composers of pleasing pieces. The remainder of the course I will take up at another time.

A. F. K.—May I trouble you to answer a question? I have always had the best teachers; studied and finished four years in Boston under Lavallee and Lennon. Now I keep up my practice and teach Mason's "Touch and Technic," and study thoroughly your ETUDE. Yet, somehow, I have vexed a former patron, who now spreads abroad that I have ruined her daughter. Being conscientious it worries me, as I am anxious to do good work. With my other scholars I have given perfect satisfaction. Can you tell me the cause or a remedy?

If you wish me to answer your question you will have to give me more accurate information. In what way did you ruin the pupil or are you claimed to have ruined the pupil? It goes without saying that the practice of Mason's "Touch and Technic" can have no detrimental effect if you do it right, and the only way in which you could ruin a pupil would be by permitting her to lose her interest in her music, and to acquire careless habits of playing or faulty habits of touch.

Every teacher has now and then a pupil who fails to learn. If you ever lived in a doctor's family you probably found out that in every community there are a certain number of what they call "chronic cases," people who have something mysterious the matter with them, or imagine they have, who go to every new doctor who comes to town, and for a while profess to experience remarkable benefit. Later, they grow tired and a new doctor comes and they go to him. These people have all sorts of doctors and never get well. Lately, the Christian Science dispensation has relieved the medical profession of a lot of these cases.

But in music we have no Christian Science as yet, or mental healing, or anything of that sort (that is, not much of it), and in the city we have a certain number of these old chronic cases,—people who have taken lessons of everybody you can mention, and who know all about piano playing—know so much about it that they are thoroughly dyspeptic and disagreeable and uncomfortable, and yet can not play six consecutive pages to save their immortal souls. Of course, when a pupil has studied with a half dozen good teachers, each one of whom has a record of having produced fine players, it is altogether likely that the fault is in the pupil herself. Music is a branch of art in which compatibility of disposition plays a very large part. There has to be between the teacher and pupil a degree of sympathy and confidence which is extremely advantageous between the teacher and pupil in every department of knowledge, but in music seems to be actually indispensable. If you and the pupil do not "hitch," the great probability is that she will not learn, and you will both have a bad time, and the sooner she goes to some other teacher the better for both of you. In music teaching the "assortment of divorce" is sometimes highly to be commended. At the same time, if I had a pupil who seemed to occupy this cross-wise relation, I should make very great effort to get her straight. But some experiences of mine within the last two years have shown that the best-meant efforts do not always succeed. If all your pupils like you but one, you must regard that one as the exception who proves the rule.

H. C.—Which do you consider the proper position for the hands in playing the piano—should the fingers be curved or straight? Would you strike the keys with a straight or curved finger?

I will answer this question by asking another. What do you consider the proper position for a gentleman—standing up, lying down, or sitting? You will probably answer that it depends very much on what he has to do at that particular time, for, while almost anything can be done in any one of the three positions, convention and convenience have made the standing position more popular when walking is in question, the sitting position at table and for literary work, and the lying position for sleeping. Now, the same thing holds with regard to the hands. If you are playing a five-finger passage you should curve your fingers, because when the fingers are curved they look better on the keys and they fall better on the keys for playing. If you are playing a very widely extended passage you have to straighten your fingers, or nearly so, in order to reach the keys. There is no proper position of the hand; every position of the hand is proper if the passage makes it more convenient to be played in this position than in some other. I do not like the expression "strike the keys." It does not strike me favorably. You can touch the keys with a straight or with a curved finger, but in nearly all playing the finger is somewhat curved, yet not curved quite as much as in a five-finger exercise. The extremely curved position of the five-finger exercise is available in melody playing only by the aid of a considerable raising of the finger and a low position of the wrist, so that the finger, when coming upon the key, falls upon the cushioned part of it and not upon the extreme end. The secret of vitality in the tone lies in a vitalized condition of the finger points, so that even when the fingers are nearly straight there will be a slight curve at the extreme end; the first joint will be a little curved, but you will accomplish all this much better in an indirect manner than in a direct.

G. W.—Please instruct me as to a pupil I have—a child about ten years old. I have been teaching him for about three months, two half-hour lessons a week, and it seems almost impossible to get him to read and play together notes that run differently for each hand. So long as it is the same in both hands he does very well. I have been using Landon's "Foundation Materials." Any suggestions from you will be thankfully received. I also tried writing some exercises, but could not see that it made any difference.

When I read your question I feel like the "Wise Woman of Philadelphia," and I should say that you had better take a little more time. You are expecting too much. The difficulty you speak of might be due to the difficulty of reading two different parts moving in opposite directions, and it might be due to the difficulty in controlling the fingers. By a few experiments you can probably ascertain which is the point, and modify the exercises a little until you secure a better result. I would advise you to teach your little boy the Mason's arpeggios on the diminished chord, at first with the accent in fours, transferred, and then with the accent in sixes and nines; and then go on with the same rhythms in one change after another up to six changes; after which I would give him some rotations of the same chord and three of the changes in accents of sixes, nines, and twelves. All these in what Mason calls the direct motion—that is, playing toward the strong side of the hand. This will occupy a little time every day for probably three months, and then you had better give him the same things again in the reversed directions, which will occupy two or three months more. By this time you will find that the fingers have gained in reliability to such an extent that the playing will be a great deal easier and more free. Three months is a short time with a beginner, and you must not expect too much. I think, however, if you find some little piece with a pretty melody in it and a reasonably simple accompaniment, that you will be able to get it played well, and your little boy will take a great deal of pleasure in it. Sixteen measures of something that pleases the child, well played, is worth more to the education than a half ream of stuff which is gone over carelessly and without interest. In the same way that faith in goodness and truth is the beginning of the religious life, love is the beginning of musical playing. There must be in the playing always the element of delight. There must be some kind of a pleasure which the pupil can find in it, and, especially in the early stages, playing as a duty has its limitations.

Letters to Pupils

J. S. Van Cleve

To M. H.—You ask me what to do with a pup
strikes notes that are not written in addition to t
rect ones. My answer would be this: Seek out
variety of what may be called five-finger groups,
thing like the following, and have them studies
fully, one hand at a time, with extreme slowne
various parts of the keyboard:

1–2–3 | 1–2–4 | 1–2–5 | 1–3–5 | 1–4–
2–3–4 | 2–3–5 | 2–4–5 | 3–4–5 |

Have your pupil do these little groups for a fe
utes at a time every day, placing the hand on
conceivable part of the keyboard, high and low,
and white keys intermixed. Next, avoid all con
thus the mind of the pupil will not be distracted
by considering the meaning of printed notes
questions of rhythm, and the nervous energy can b
tralized on the one matter of selecting the finge
rectly.

Now, do not have any extravagant motions of any
Do not strain the fingers to an unnatural elevati
this will produce twitching in the unoccupied fin
thing to be carefully avoided. Furthermore,
touch be mezzo-piano, and the hand held poised
had no weight at all.

Give exactly the same treatment to the right ha
the left hand. After you have tried it for a few
I should be glad to hear from you as to how
succeeded.

To J. S. N.—Your case is a highly interestin
and awakens in me a strong desire to be of help t
You say you are a busy technical student, and ye
music so well that you give two hours a day to it
tice. This is very heartily to be commended, and
sire to see such dilettanti as you greatly multipl
the land. Of professional musicians we already
enough and to spare, but of amateurs—that is, thos
cultivate the art from love, purely, and with no p
of using it as a staff or crutch with which to
along the highway of life—there are, especially
West, alas! too few.

The first thing I wish to say to you is this: Th
no special patent technic for the amateur. He s
does what the artist does, and, indeed, there is no
why an amateur who is alert and can command
cient time should not be the peer of the artist; a
of the artist of the second rank.

You say you have been studying Mendels
"Songs Without Words" and Bach's "Invent
That is wholesome food; indeed, there is none b
but I think I should offset the antique severity of
with the warm and mystically imaginative music o
ert Schumann, while Mendelssohn's charming s
and orderly self-restraint may be kept from
erating into pedantry by the absorption and dig
of Chopin's glowing music. For special technical
I would advise you to treat your wrists elaborately
the two-finger exercises of Mason, and for the
simple, uniform action of the finger. See my
to M. H.

In addition to these bits of advice, let me urge
keep your art enthusiasm alive by attendance upo
certs, judiciously chosen, at intervals compara
regular. Hearing too much will produce a confus
delightful bewilderment, closely akin to intoxic
and just about as valuable for the promotion of es
health as that hectic condition of the nerves and
lect is for the bodily sanity. Eat, drink, inhale
but do not gormandize, do not dissipate, do not b
with mechanical excess.

To H. B.—Your question as to the relative me
Chopin and Gottschalk opens up a very interesting
of thought. What Chopin did for the beautiful,

The Musical Listener

THE HUMAN SIDE.

THE LISTENER turns aside from his accustomed manner of handling musical topics along educational and esthetic lines, with real pleasure to the human and religious contemplation induced by the thought of Christmas, which will naturally permeate the December number of THE ETUDE.

The day which opens the door of every heart to brotherly love is full of human music; it is the day of all days when we cease to analyze and explain music, permitting it to seize hold of our emotions with the message of glad tidings, "Peace on earth, good will toward men."

In view of my own particular message finding its outlet through THE ETUDE, I made a visit for the purpose of ascertaining for myself and my readers the full amount of good that music can do humanity which has debased itself even unto the gutters. I went with Mrs. Helen M. Spooner, the investigator of prison reforms in America, to the city jail, the House of Detention in Boston, where this noble self-constituted missionary has recently introduced a Sunday afternoon musical service for the poor wretches awaiting there, in suspense, their trial or a verdict.

Many of the best professional musicians in Boston give their services to this cause, and the results are gratifying when one sees, as I did, criminals of the lowest rank lifted out of themselves for a short time by means of the message conveyed to them through music.

The service was conducted in a large hall, from which corridors led off in three directions, and on to these corridors opened the cells, where the prisoners listened from behind iron bars. During the music Mrs. Spooner asked me to look up at an elevated tier of cells where a woman prisoner stood grasping the bars of her cell and pressing her body against them, as though she would force her spirit, if not her body, out to meet the welcome sounds, and then to say, if I could, that "Music hath [not] charms to soothe the savage breast."

These unfortunates of the world await with eagerness the Sunday afternoon which brings them music, and they remained quiet and expectant during the entire time. This is as nearly what Christ would have done with music as we can imagine, is it not? and, therefore, a Christmas theme in truth—one to be considered and imitated, if the opportunity opens to my readers. We were instructed to let our light shine before all men, and the musician, having more light than the average man and woman in the possession of a talent, is so much more in duty bound to give unto others.

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MRS. H. H. BEACH.

In connection with this subject, I wish to say a few words about a lady who is interested in the work at the jail, also a Bostonian, and undoubtedly the foremost woman composer in America. Mrs. H. H. Beach, the lady in question, is in character and appearance so entirely a personification of the humane, the kind, and the good, that The Listener feels warranted in classing her with Christmas things, and especially fine things.

All musicians know about her in our country, but unfortunately for them, few are privileged to come under the beneficence of her direct influence, which is as wholesome and pure as the tone of her music. She is still a young woman; her long list of compositions would suggest more years than she has experienced. Married to a prosperous physician, she has never been compelled to submerge her creative talent into the drudgery of piano teaching, thereby quenching its ardor and freshness. Although Mrs. Beach has a large acquaintance and many social duties, nothing is permitted to interfere with her own piano practice or the hours devoted to composition. She has been known to go driving with Dr. Beach, piano score in hand, and while he visited his patients she sat outside committing the score to memory in the most approved fashion. In her compositions there is the same freshness, lack of affectation, and genuineness so apparent in her own nature. Her specific talent is for melodic invention in its most graceful forms. As a pianist she excels, but only at an occasional symphony concert or for charitable purposes is she to be heard. Her devotion to art for art's sake is plainly apparent in the results of her life's work.

Would more talented people had the opportunity to work untrammeled as she does, free from the necessities and taxation of bread-winning.

* * * *

ENTHUSIASM.

One of the salient characteristics of Mrs. Beach and her creations is enthusiasm. Even the critical, almost cynical, Boston atmosphere can not quench that fire within her. As The Listener is a confirmed rider of the enthusiasm hobby, he, now, in the season most conducive to freedom of impulse and action straight from the heart, wishes to cry aloud in Christmas greeting, "Enthuse, my friends, enthuse!"

Enthusiasm is a spur to genius, and, if there be no genius, enthusiasm is worth a great deal by itself, for, at least, it helps other people to achieve. Who does not need encouragement? Every living being. It is manna to the starving, water to the thirsty, and a staff to the weary and heavy-laden. Enthusiasm and encouragement are not synonymous words, to be sure, but they are next door to it—they are twin spurs to endeavor.

* * * *

BEETHOVEN.

As I said in the beginning, this is the time when we wish to feel music; rejoicing in the joy of it, feeling without thinking why, giving because it makes us happy to give, permitting spontaneity and nature to hold the reins a while over those necessary pack horses, technic and criticism. Beethoven is the master who teaches us straight from nature's heart, and I will let the poet Celia Thaxter say to you in her exquisite verse what I would say about him at this particular time were I able:

"If God speaks anywhere, in any voice,
To us his creatures, surely here and now
We hear him, while the great chords seem to bow
Our heads, and all the symphony's breathless noise
Breaks over us, with challenge to our souls!
Beethoven's music! From the mountain peaks
The strong, divine, compelling thunder rolls;
And 'Come up higher, come!' the words it speaks.
'Out of your darkened valleys of despair,
Beloved, I lift you up on mighty wings
Into Hope's living, reconciling air!
Breathe, and forget your life's perpetual stings,—
Dream, folded on the breast of Patience sweet;
Some pulse of pitying love for you may beat.'"

* * * *

DECADENCE OF THE RELIGIOUS COMPOSER.

In comparing modern composition with the older classic works, we can not help but be impressed with the latter-day growth away from religious expression. I use the word "growth" in the same way that I would say "a weed grows."

Our music as it becomes more complicated in harmonic effects and develops the art of dissonance, gains color, passion, and fire, but for the sake of these its earlier spirituality is sacrificed. Just so it is with pictures. No longer are our painters followers of the Nazarene, and naturally he does not inspire them.

The man who wrote with the greatest devotional depth was Bach.

Gumprecht exclaimed of him, "If ever a man served his art for the love of God, truly it was Bach."

Haydn was religious, but religion was to him a cheerful acceptation of a satisfying creed. When Carpani remarked to him that his religious music expressed light gayety, he answered: "I can not help it. I give forth what is in me. When I think of the Divine Being my heart is so full of joy that the notes fly off as from a spindle, and as I have a cheerful heart He will pardon me if I serve Him cheerfully."

With Händel it was still different. His spiritual expression was neither devotional nor gay, but it was there, as is evinced in the anecdote recorded, that when, after a performance of "The Messiah" before George II, that monarch said to the composer, "You have pleased us very much," Händel replied, "Your Majesty, I did not wish to please, but to make you better."

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DIFFICULT NAMES.

The Listener, at the risk of being flippant, wishes to suggest that if the modern composer has lost all feeling for the spiritual side of music, he might still prove a benefactor to the long-suffering by signing to his compositions a name pronounceable by the majority of listeners. A *nom de plume*, a *nom de* anything, would be preferable to such names as this Listener is wrestling with in view of an imminent recital made up from the compositions of Tchaikowsky, Balakireff, Rimsky, Korsakoff, Smetana, Arensky.

They show their values better in a row, and look as formidable, as they are, to the average American, whose jaw would be in a precarious condition after pronouncing them in English wrongly, and much worse off after an attempt to say them correctly.

Eight out of every ten do not yet pronounce Paderewski properly, putting an *f* in the place of the *w*, or De Reszke with a *t* where stands the *s*, and the prospect of committing to the general memory a half dozen more like those given above during the coming year is disconcerting; but, as we agreed at the start to be cheerful in this issue, we must laugh over our own mistakes as well as over everybody else's.

* * * *

MADAM HOPEKIRK.

After all, we are not to have Rosenthal! We regret our loss and his own disability. No one can exactly fill his place in the estimation of his admirers, but we are consoled in a measure by others who are admirable artists, among them Madam Helen Hopekirk, who has returned to this country for indefinite residence, and whose playing, as was shown in her début with the Kneisel Quartet, has gained in vigor during her life abroad. Another piano player worthy to be named in this connection is Madam Szumowska (Paderewski's only pupil), whose playing possesses the same sensuous grace and magnetism so peculiar to her master, only in a lesser degree. There can be no doubt but that the women pianoforte players are placing themselves in surprising numbers in the front ranks of virtuosity, and they are right welcome.

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This is The Listener's first opportunity to wish his ETUDE readers a Merry Christmas, his work having begun only with this year. He considers it a most agreeable opportunity, and seizes it with avidity. In the words of old Rip, "May they all live long and prosper," and may the day bring them hope, energy, inspiration, and enthusiasm in the toe of their stocking.

"Merry Christmas to all and to all a good night" from

THE LISTENER.

—Music and painting both appeal primarily to the senses, the one to the eye, the other to the ear. Hence arises a special difficulty; for who shall decide what is really true and beautiful when this is, after all, only a question of taste? Let us ever bear in mind what Schumann says, when he insists on the necessity for a thorough knowledge of the form, in order to attain a clear comprehension of the spirit. So will our taste become refined and pure, our instinct true and unerring; enabling us to choose the good and reject unhesitatingly the false and meretricious.—*Prentice.*

—Any passage can be played in scores of incorrect ways, but in only one *right* way; even getting the notes and time true is but a part; hence the necessity of practicing a passage over and over, in order to use the correct touch, phrasing, accent, crescendo, diminuendo, piano or forte, that the piece may be beautifully and expressively performed.

THE MONOMANIAC IN MUSIC.

BY J. FRANCIS COOKE, M.B.

In this age of experts it is true that the dilettante little place outside of the newspaper sanctum; who follows one line of thought to the disregard others is taking the shortest road to failure, despon melancholia, insanity. The greatest tragedy of history verifies this statement. The suicide of Schumann, and the dramatic incidents attendan the deliberate self-murder of his mind, need but recalled to musicians. He must have known that mania would be the result of over-application an finement to his life-work; but, overcome by the cation of the practice of structural forms, he moved and surely to his end. So the life of the grea musical romanticists closes—in an insane asylum irony of fate!

No other occupation or profession has the mys fascination that music holds over its followers. other art are prodigies expected at such an early they are in music; but the day of the over-produc musical precocity is, for good and sufficient reason ing to an end. These musical freaks are less than ever, even in the minds of the plebeians, a genuine in music is being sustained and main Thoughtful musicians, recognizing the peril of sided education, are allowing more time for development. Titian once said to a pupil, novices hurry."

Soon the ignoramus with one dangerous accom nent will have little more place with the publi the one without musical ability. Indeed, th pression, "He knows music and nothing else," common that to-day many people expect musici know little or nothing outside of the mysterious of ivory keys, catgut strings, "brazen" tubes, pipes, and voice boxes. But this world and the live are so great, and music is so closely associate the whole of it, that those who, by means of concentration and mistaken application conti narrow their lives instead of broadening them, deserve the honor of being called musicians.

Mr. Stanley Whitman, the eminent English gist, in one of his works makes reference to w claims to be a well-known fact: that a musicia have a recognized position among his fellows and quite a fool in the eyes of the world. I am surprised to see so able an author commit himself manner.

If he refers to any of the musical freaks of nat similar to the famous Blind Tom and others, excentants,—his statement does not deserve serio sideration; but if refers to the many failures—mac mental and physical—that some people confoun the term "musician," the condition may be read plained. It is just that "otherwise a fool" prevents the world from accepting these people as great musicians. Again, however, if Mr. Whitm thinking of the eccentricities of genius, he may pull Goldsmith, Byron, and Johnson from their in the cathedral of literature and condemn them a Wagner, Mendelssohn, Schumann (in his prime), H Beethoven, von Bülow, Gounod, Mozart, Verdi, to-day in America, Foote, Nevin, Mason, Buck Payne, all stand as monumental evidences of the fa our greatest musicians have been our broadest cians.

Oh, you struggling teachers! you ambitious composers! you aspiring players! have you ever th that success might be brought nearer to you that before if you would seek to improve all of your instead of some little part of it? Do you ever th the risk you run by squeezing your circle until cludes nothing but technicalities? Music is a grow there is a time for the budding of the rose, and never forces it.

The dangers of monomania are too numerous scribe, and nothing will produce this form of in quicker than the dissipation of overwork. Keep heart and a high spirit, take pride in being pe

ARE WE NOT GIVING TOO MUCH THOUGHT TO THE TECHNICAL SIDE OF MUSIC, THEREBY LOSING SIGHT OF THE TRUE MEANING OF THE ART?

BY CARLYLE PETERSILEA.

It has been said, "Artists are born, not made." This is true, and yet without development or education we could have no great composers and executive musicians.

To what extent the technical side of music should be cultivated is a question of the utmost importance, inasmuch as it involves an expenditure of time which might be more profitably employed.

Many persons take up the study of music who are naturally almost devoid of real musical instinct because they think if they can only learn to play or sing fairly well it will be so easy to make a good living and get into the best society. That is the reason why thousands of persons go to schools of music, determined to remain there long enough to get some kind of testimonial from the institution where they spend their money.

It might as well be conceded, first as last, that only comparatively few persons have the natural qualifications to become real musicians or poets.

It is a very debatable question whether long time spent upon counterpoint will not prove a hindrance to the development of the power of musical composition, and the same theory will obtain with regard to technical work for the practical pianist or vocalist. Some of our greatest musicians have spent very little time on the technical part of music. If Chopin had carried out his intention of devoting three years of his life to the study of piano technic with the materialistic Kalkbrenner, the probability is that his heaven-born genius would have been so dwarfed that his immortal works and original style would never have been given to the world. Or, if Beethoven had not been inspired with a power far in advance of his contemporaries, he would not have left those wonderful tone-productions which were not understood in his day and will not be fully appreciated by musicians and amateurs for centuries to come. Every soul must work out its own salvation, aided by higher powers.

I know a musician, who has had his share of success as a teacher and artist, who would never have written one of his technical studies if he had not been confined to his bed by rheumatism, and not in the mood to write anything more inspiring than a technical work.

These technical studies have helped many to develop their pianistic powers; but no matter how perfect the technic of a player may be, technic, pure and simple, is only a means to the end, and not the end itself.

It seems to me an offense equal to a crime, to use the sublime preludes and fugues of Bach for strengthening the fingers, as I once heard a celebrated pianist in Germany say. I could not have been more shocked if he had said that every evening after dark he went about strangling every living thing he came in contact with. For my own part I have never found any method or machine so efficacious as the simple—milking of a kicking cow, of which I became the fortunate owner on my arrival in Los Angeles.

I think it sheer nonsense for piano players to be so solicitous about their hands that they feel unable or unwilling to do any manual work. Playing upon the piano or organ requires good strong hands. Piano playing, especially, should depend upon the variability of *touch* and the damper pedal.

I have no use for the so-called soft pedal. Any pianist who has not enough sensibility in his temperament, susceptibility in his touch, and music in his soul to make the piano sing its softest tones without using the soft pedal is lacking in the principles of positive and negative, which I teach in the first lesson to beginners.

Playing and singing should go hand in hand. I feel almost a contempt for a player who says, "I can't sing. I have no voice"; and something akin to the same emotion inspires me when a singer says, "Oh! if I only could play enough to play my own accompaniments!" It seems such a one-sided, angular development in both the player and the singer, since no composer worthy of the name would be satisfied to produce only instrumental music or exclusively vocal music. The musical nature of an instrumentalist is sorely neglected when the poetry of song is omitted. Martin Luther inspired as much enthusiasm in the days of the Reformation with his grand old hymn, "A Strong Fortress is Our God," as he did in the highest flights of his impassioned oratory. Let us do all we can to cultivate the singing power within our souls.

If our orthodox friends can be believed, we shall be expected to be ever ready, with the harp in our hands and the song in our mouths. That will necessitate a combination of the powers already referred to.

Some musicians spend the most of their lives in talking about the wonderful method of teaching piano playing or singing, of which they are the unequaled exponents for a certain consideration a lesson. The result of too much talking is generally the unsatisfactory progress of the pupil. All arts are best taught by example. Being perfectly natural in the use of the hands or voice is the sure indication of a good teacher. Speaking of technic, Liszt said to me, "it comes quickly or never."

TREATMENT OF UNPROMISING PUPILS.

BY J. C. FILLMORE.

It is just as well for young teachers not to be too discouraged by the slow progress of unpromising pupils. It sometimes happens that those who are apparently unmusical by nature develop a good deal of musical appreciation and even power of interpretation. Let me cite some cases from my own experience as a teacher.

No. 1 was a girl of fifteen; clear-headed, intelligent, conscientious, but apparently without any love for music or interest in it. When she came to me for lessons she told me frankly that she had no desire to learn to play, but that her father wished her to do so and she meant to do her best to please him. So she began by practicing conscientiously for two hours a day whatever I gave her. Then she closed her piano and never opened it again until the time came for the next day's practice. I sought, of course, to lay the foundations for a solid technic; but I spent still more thought on making such selections as should awaken any latent musical feeling there might be in her. I brought her, as soon as possible, into contact with the great creative minds, giving her some of the smaller pieces of Schumann, especially, as soon as she had technic enough to play them, and leading her on to the "Forest Scenes," "Fantasiestücke," and "Novellettes." I set her at Bach pretty early, and Chopin and Beethoven a little later.

The result was more than I had dared to hope for. At the end of three years she was playing the "Sonata Appassionata" with genuine pleasure to herself and to me, and her interpretative power was equally satisfactory in the case of other composers. She played with real intelligence and feeling, and played now for the pleasure of it, not merely because some one else wished her to do so.

No. 2 was a pupil who seemed to me unusually about as dull as any one I ever had. She lacked a sense of rhythm, and seemed to be wanting in musical perception generally. No matter how simple the pieces I gave her, they always halted and went lame; nothing she played ever sounded musical. I thought her a hopeless case. But it happened that she intermitted her lessons for a year—much to my relief, I must confess—and then came back to me. I asked her what she had been doing with her music, and she said she had picked up Chopin's "Funeral March," from the Sonata Op. 35, and had been working at it by herself. I asked her to play it, and was surprised at the way she played it. There was vastly more of musical intelligence in her playing of it than I had ever given her credit for.

I studied her with a new interest, and found out that whatever she could play *by ear* she could play with considerable musical quality, but that so long as she was confined to her notes she played dully and lamely. This was made worse by extreme embarrassment whenever she had to play before me. The remedy, of course, was to give her only thoroughly musical pieces, and to select those, if possible, which she had already heard and in which she had become interested; then have her play them as soon as possible without notes and *by ear*. That is the only musical kind of playing anyway.

No. 3 was a young girl of fifteen, mentally younger than her years, well-meaning and conscientious, but so undeveloped, raw, and crude in her playing, that I saw no hope of doing very much for her. She brought me a volume of Schumann selections which she had begun with a former teacher; said she was very much interested in them, and desired to go on with them. I allowed her to do so, but got very little satisfaction out of her playing, and, when she had reached a certain point, I told her I thought we had better lay aside Schumann for a while and take up work of a different character. I got more satisfaction out of her work after that, but still thought her unmusical and could not feel that anything I could do would be of much service to her, although her friends at home were greatly delighted with her progress.

After a while she went home on account of a slight attack of illness, and was away from me four or five months. When she returned she brought me one of the most difficult of the Schumann Fantasy-pieces, Op. 12, and played it surprisingly well. Evidently a process of development and ripening had been going on in her mind. The musical sense had been there, latent, all the time, and was steadily, if slowly, growing. Her progress thereafter, although rather slow, became more and more rapid.

These are only a few of numerous examples which have come under my personal observation, and I think I am amply justified in advising young teachers not to be easily discouraged in the cases of pupils whom they may consider dull. And, above all, *never discourage the pupil.* Be patient and persevering, and *wait.* Nature's processes of growth are slow, but they are sure. If only the germ is there, it will grow. It is your business to *foster* that growth, not to force or hinder it.

THE CATHEDRAL CHIMES AT CHRISTMAS EVE.

A special Christmas feature of our holiday Etude is the musical sketch, "The Cathedral Chimes at Christmas Eve," by H. Engelmann, which appears on the opposite page. Many have played pieces of this nature, but few have seen a more accurate and perfect imitation of the chimes than the one here presented. The composer has taken the greatest pain in imitating, true to nature, the sounds of the bells, down to the smallest chimes, by listening to the chimes of several churches, and has, we must say, succeeded in the work he puts before us in this issue.

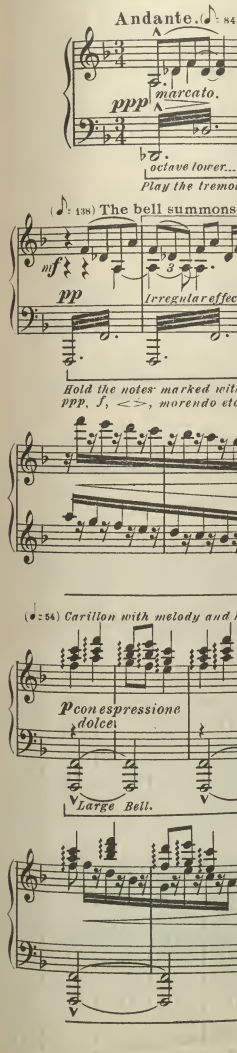
However, a careless performance of this little sketch will result in a complete failure. The performer, to bring out the exact effect, should follow the signs and explanations as closely as possible. Every detail must be observed; that a good, clear sounding piano will help the performer in his work is certain.

We find the pedal remains down for a number of measures. As irregular and incorrect as it may appear, we must remember that it is the only way to produce the imitation to the smallest detail. Listen to the chimes after they have sounded, and notice the vibration of inharmonious sounds; one after the other will die away. This must be remembered in playing. To succeed in producing this effect, one finger after the other, from the highest note down, must be raised slowly, so that at last only the lowest bass note remains, this dying away also. Do not use the pedal at this point.

There may be some who will not quite understand the first three passages—viz., striking of the quarters and the hour, and the bells summoning to worship. These passages are the correct tones of the bells of St. Bonifacius Church, Philadelphia. The last passage of the three mentioned is the most difficult to perform so as to produce the real effect. The whole composition is, in regard to technic, very easy to play, but as to effect, somewhat difficult.

The Ca

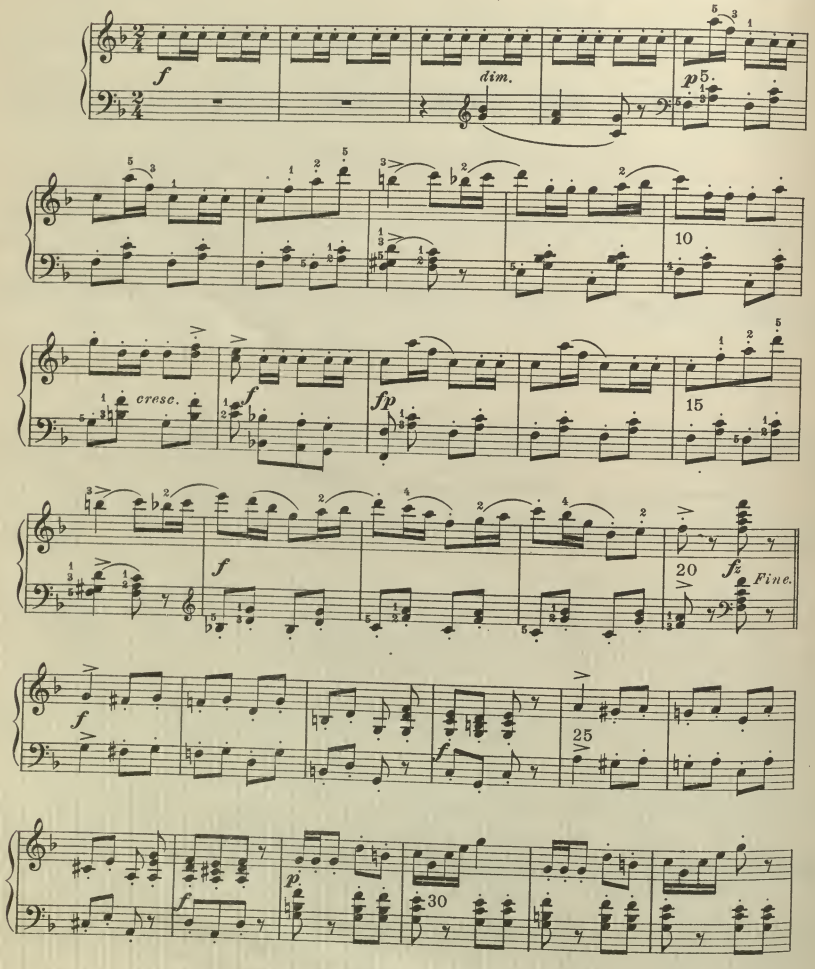
In this composition the cor
curate reproduction of the sou
The piece should be memoriz

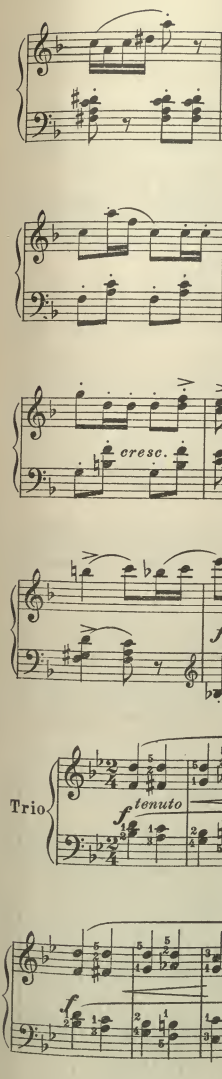


Petit Galop Militaire.

Vivo.

J. Ascher, Op. 59, No. 24.



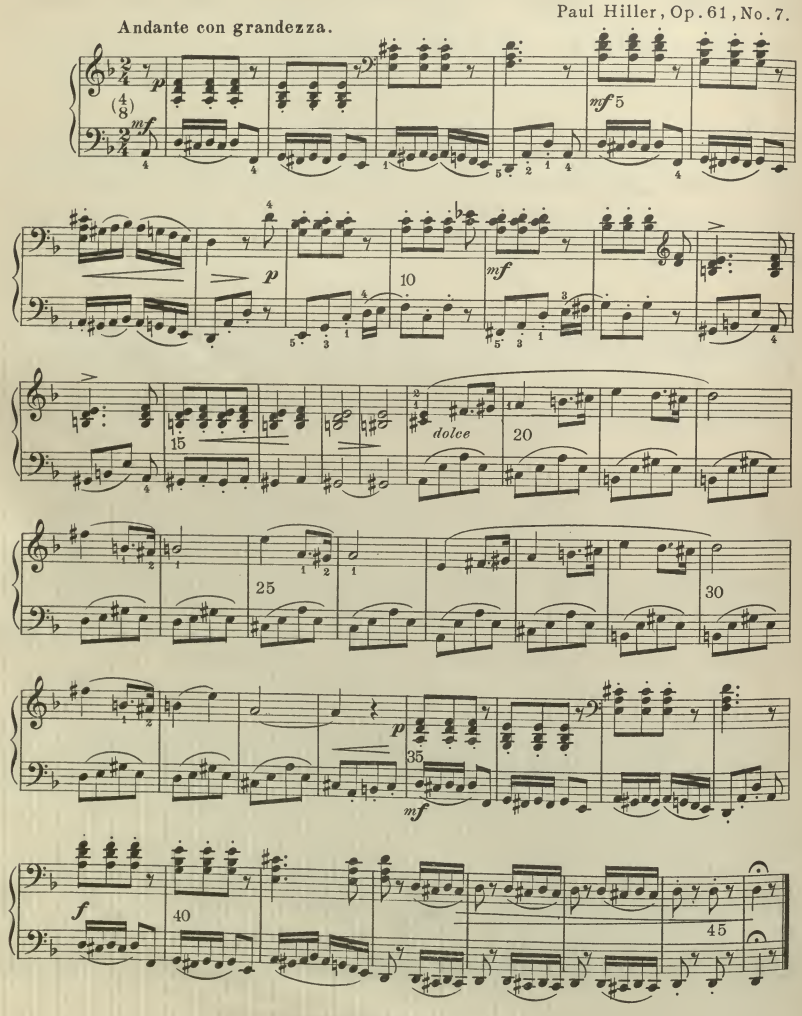


Santa Claus is Coming.

Der Ruprecht kommt.

Paul Hiller, Op. 61, No. 7.

Andante con grandezza.



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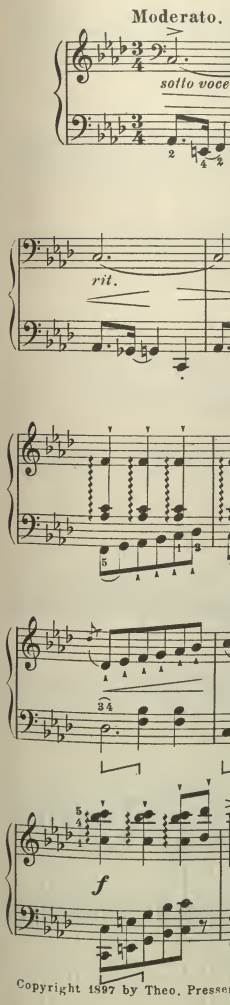

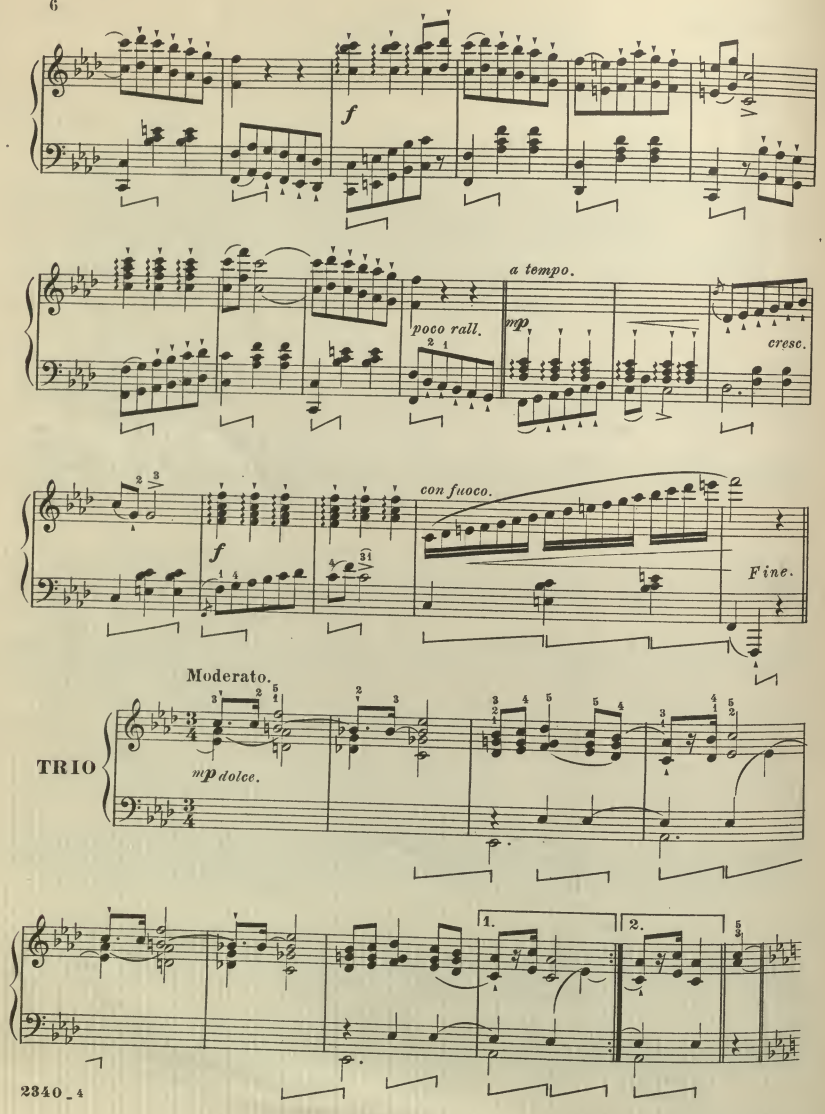

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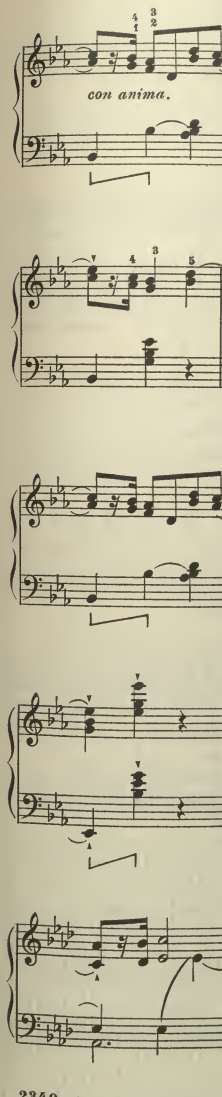
TRIO



No 2337

With Song and Mirth.

Mit Sang und Klang.

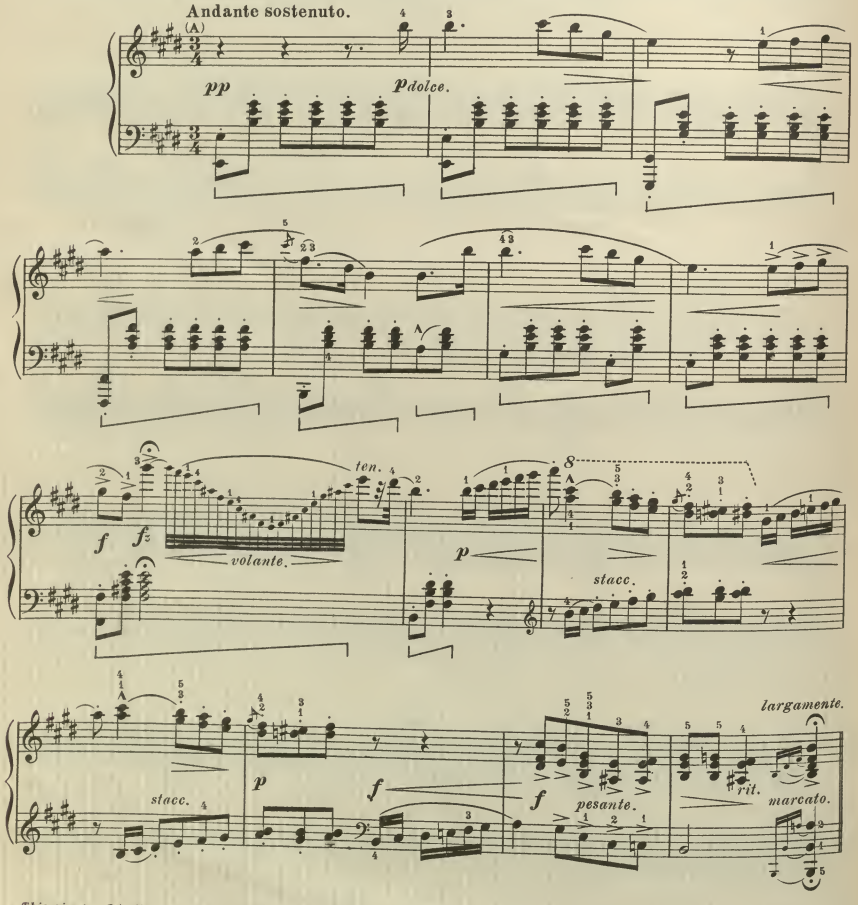
Concert-Polonaise.

Revised and edited by
Wilson G. Smith.

CARL BOHM, Op. 153.

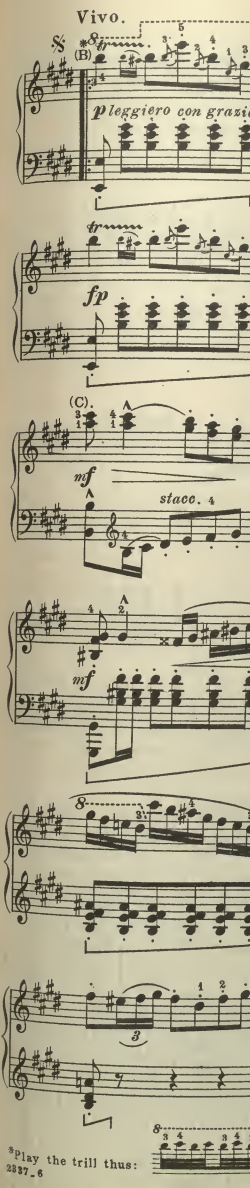
Introduction.

Andante sostenuto.

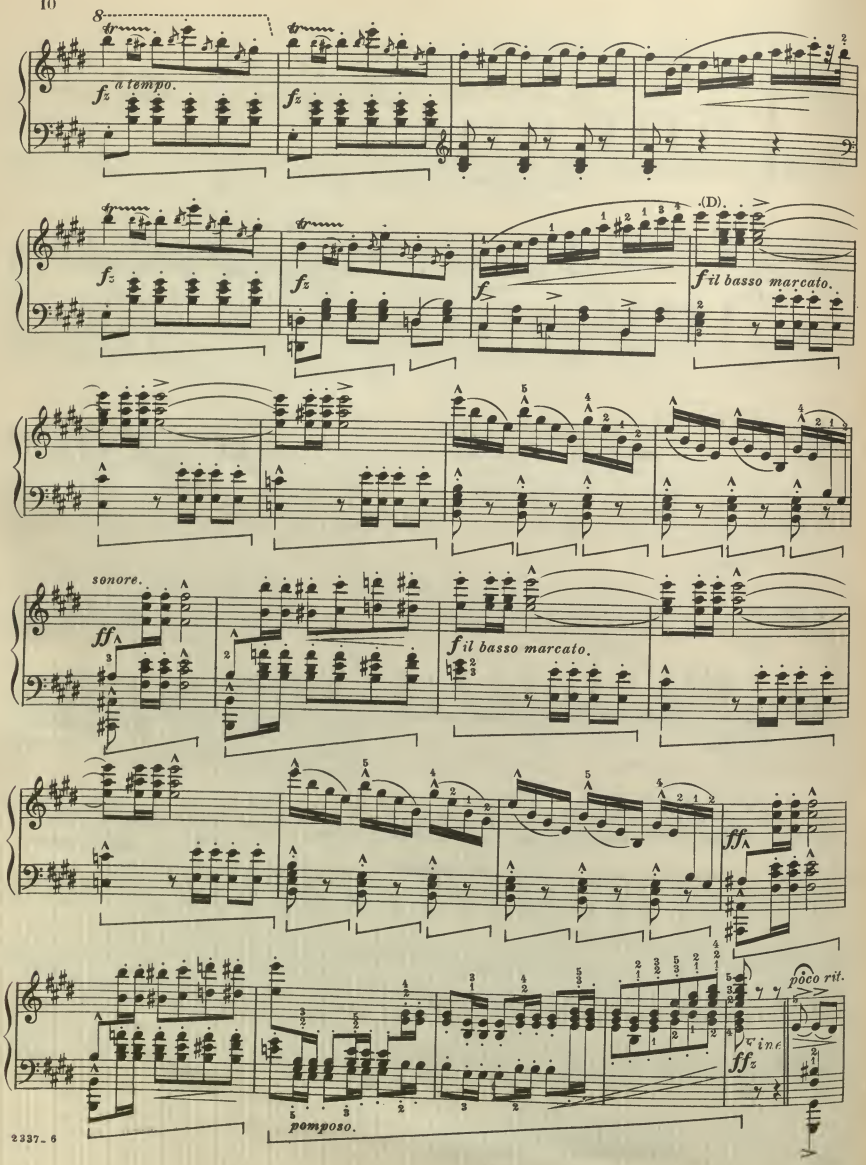


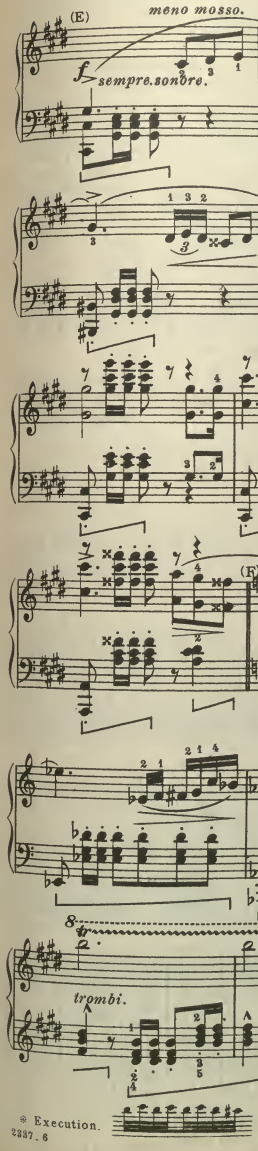
This sign ⌐ *indicates the use of the damper pedal.*

Practice according to sections indicated by the letters A. B. C etc. In P and PP passages, both pedal are to be used.



*Play the trill thus:


8
fz a tempo.
fz
fz
fz
fz
(D).
f il basso marcato.
sonore.
ff
f il basso marcato.
ff
poco rit.
cine
ffz
pomposo.


(E)
meno mosso.
f sempre.sonore.
(F)
8
trombi.

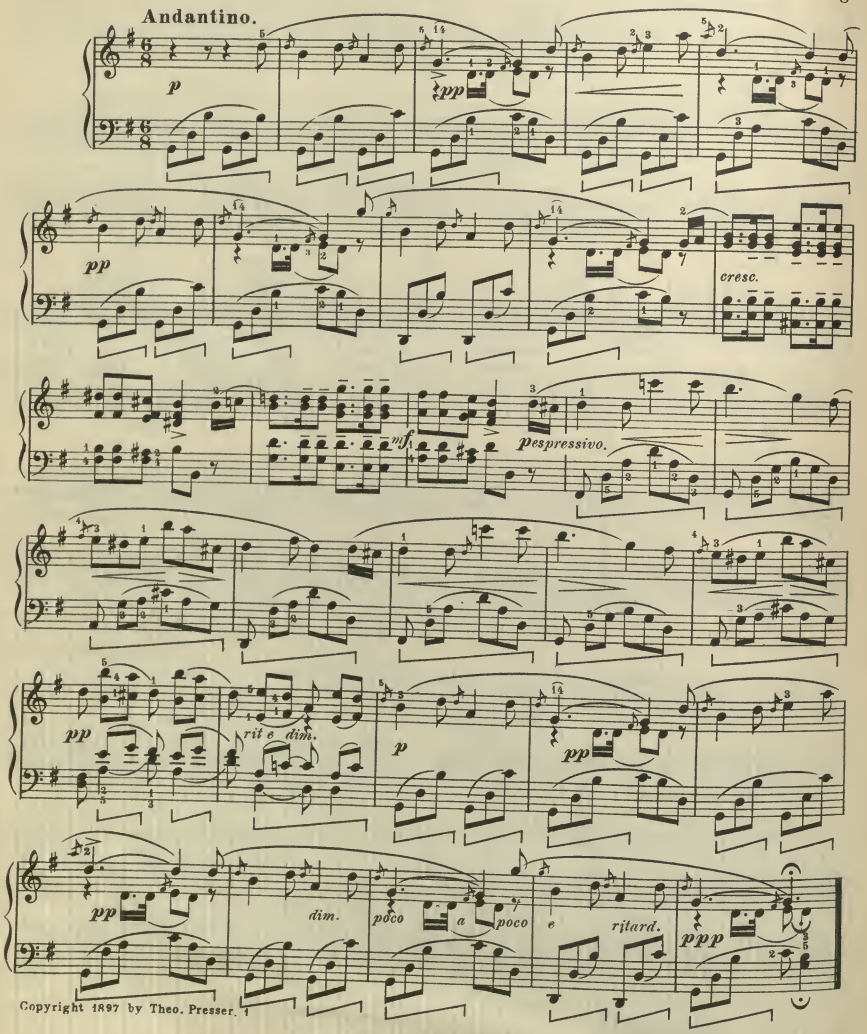
* Execution.

№ 2344

Cradle Song.

Wiegenliedchen.

Henry Albert Lang.



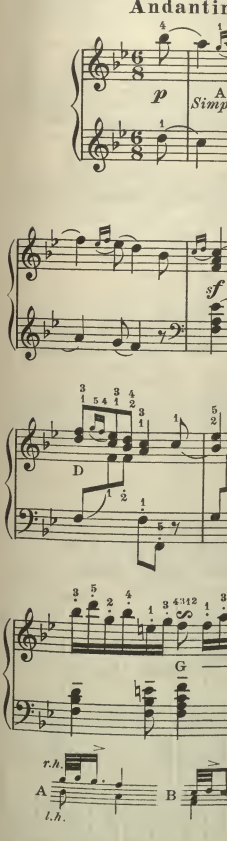
№ 2345

Pa

Edited and fingered by

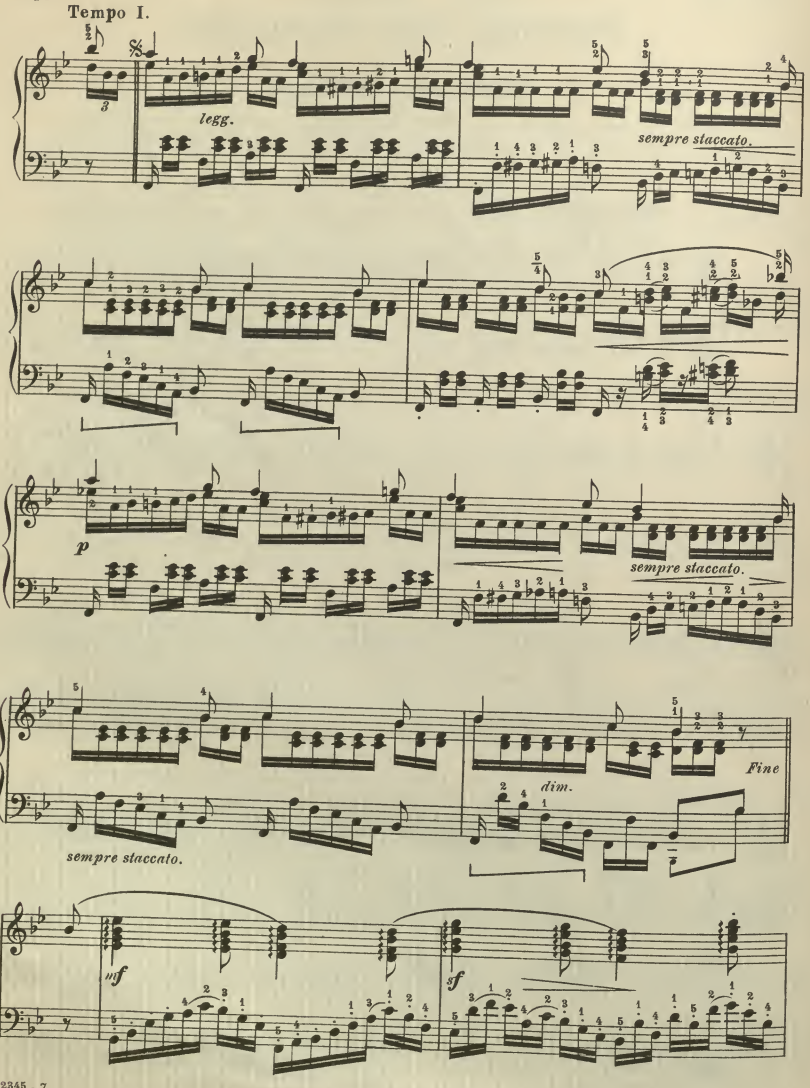
Maurits Leefson.

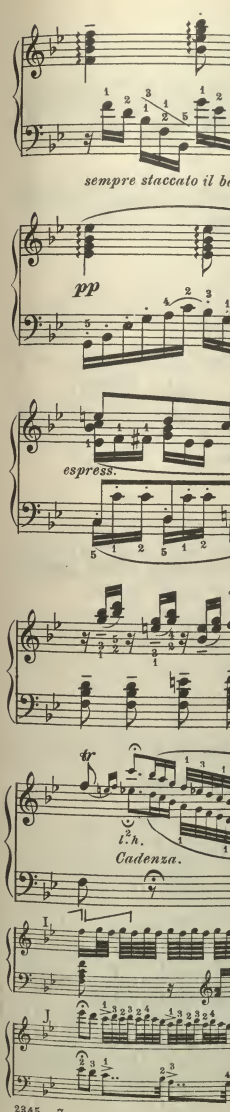
Andantin

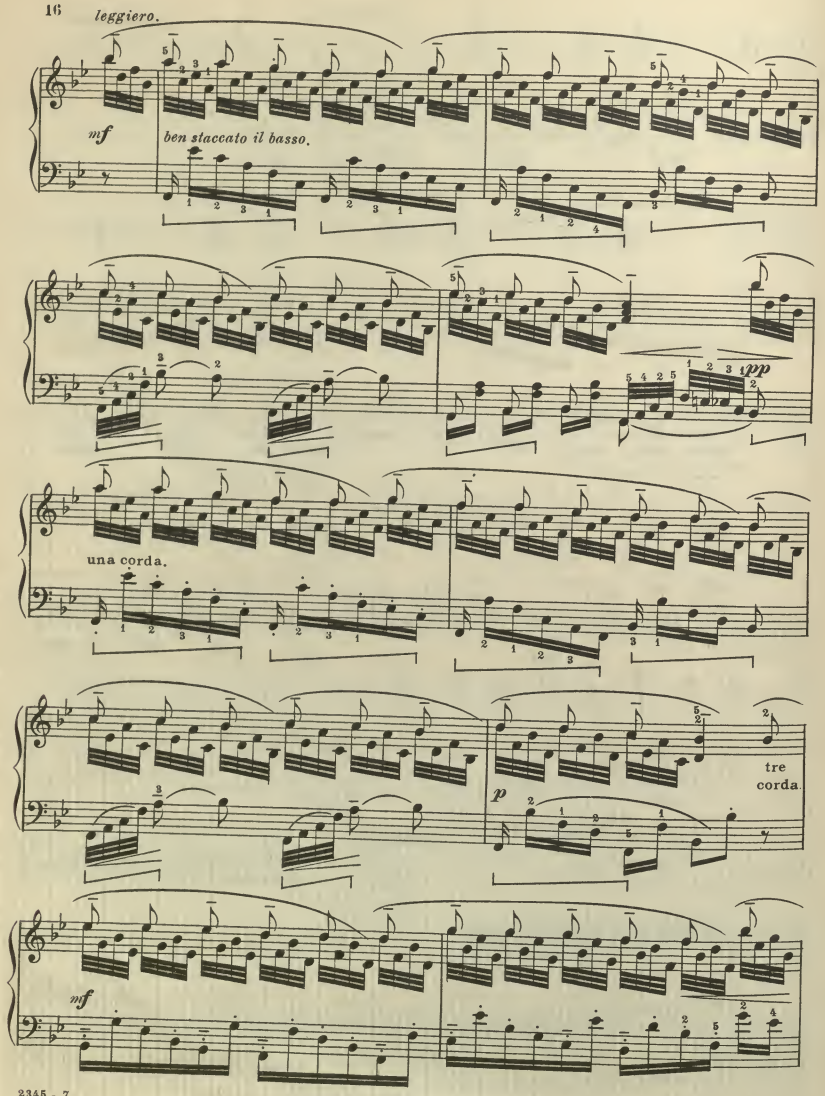


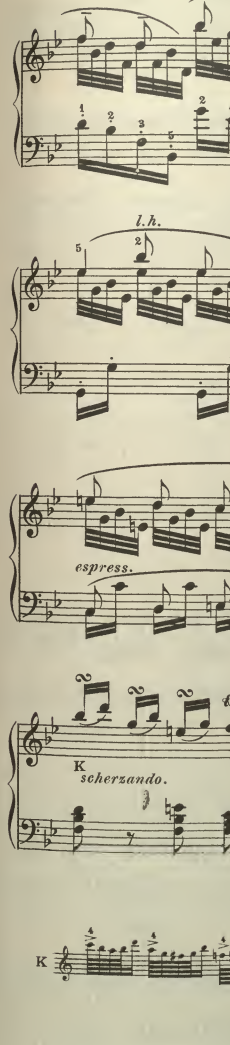
*The first note
the chord of th*

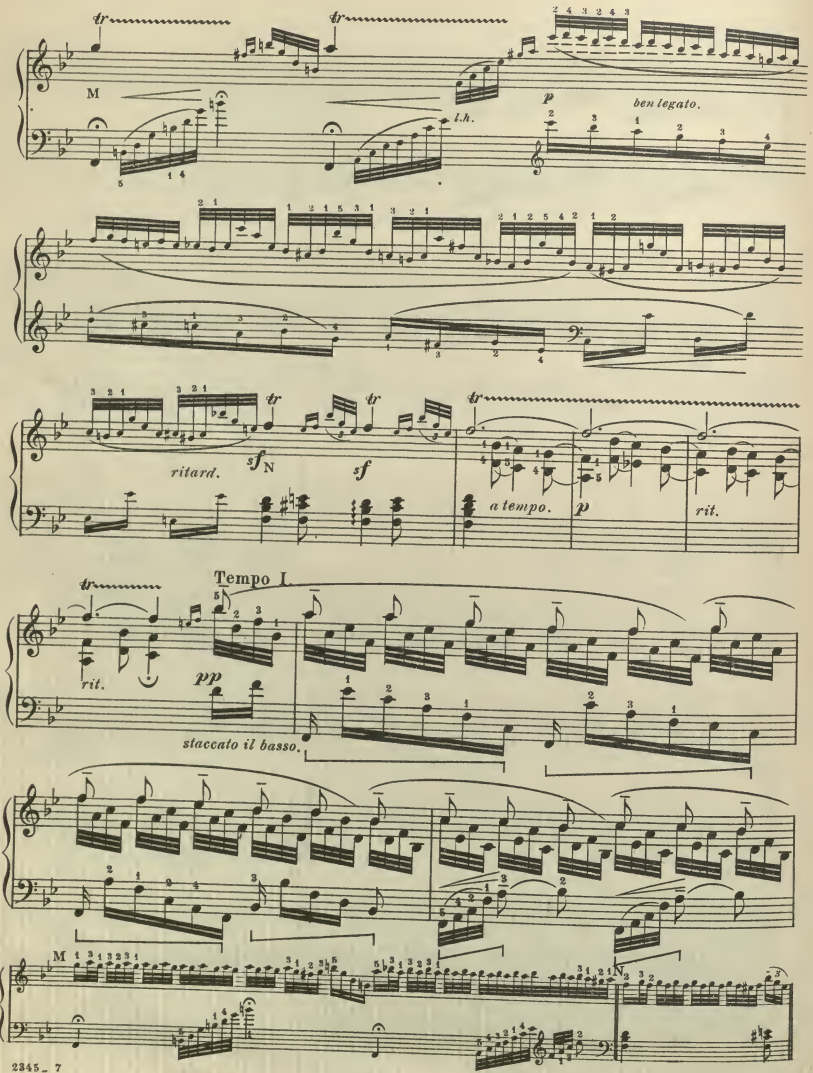
Tempo I.

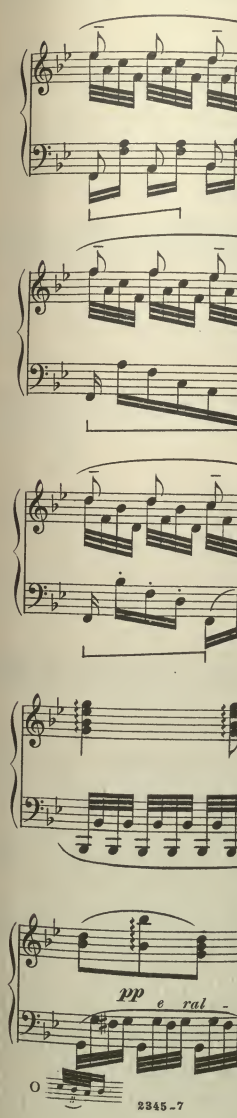

legg.
sempre staccato.
p
sempre staccato.
dim.
Fine
sempre staccato.
mf
sf


sempre staccato il b
pp
espress.
tr
l.h.
Cadenza.


leggiero.
mf
ben staccato il basso.
pp
una corda.
tre
corda.
p
mf


l.h.
espress.
K
scherzando.
K

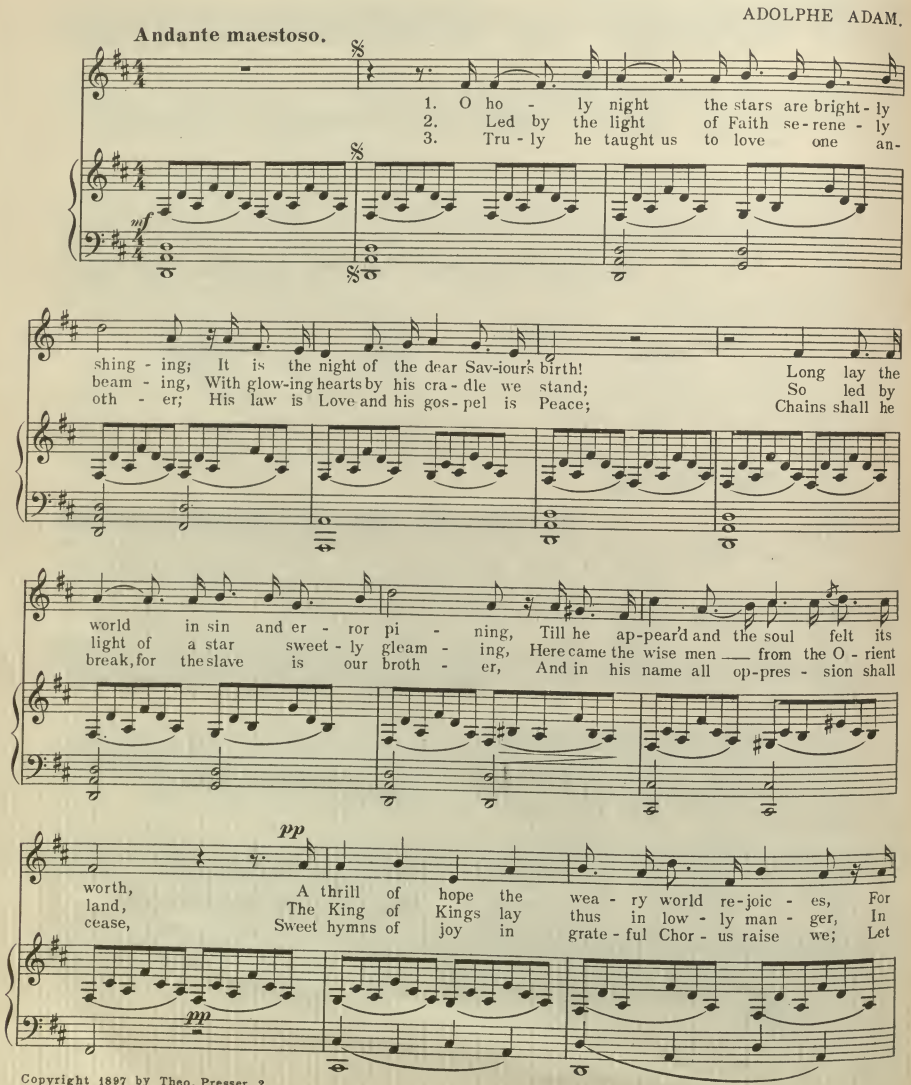

M
l.h.
p
ben legato.
ritard.
sf
N
sf
a tempo.
p
rit.
Tempo I.
rit.
pp
staccato il basso.
M
N

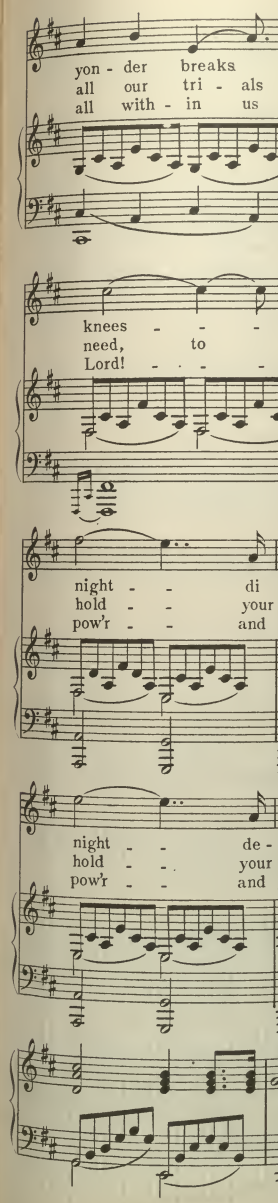

pp
e ral -
O

Christmas Song.

Cantique de Nöel.

ADOLPHE ADAM.





Cuckoo Song.

Kuckuks Walzer.

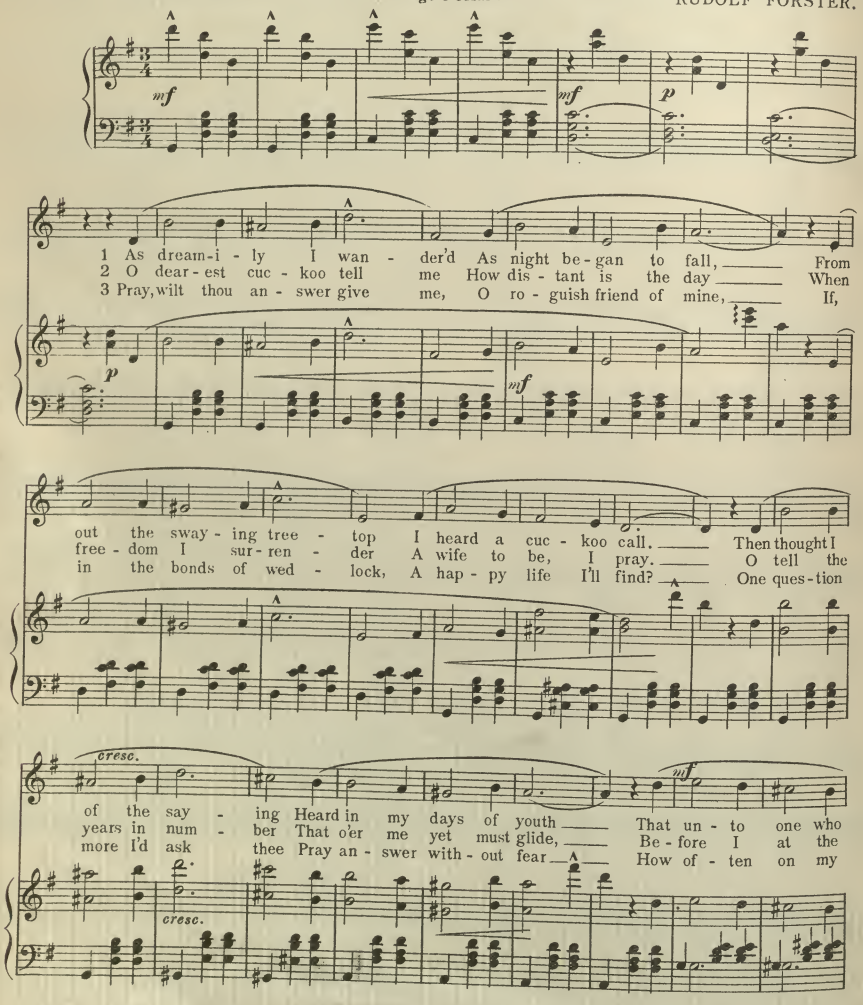
Vocal Waltz.

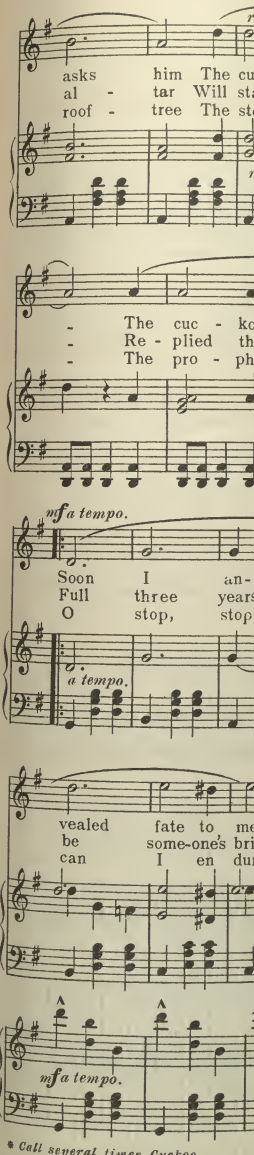
English Version by E. F. W.

Hugo Pollak.

RUDOLF FÖRSTER.

Moderato.

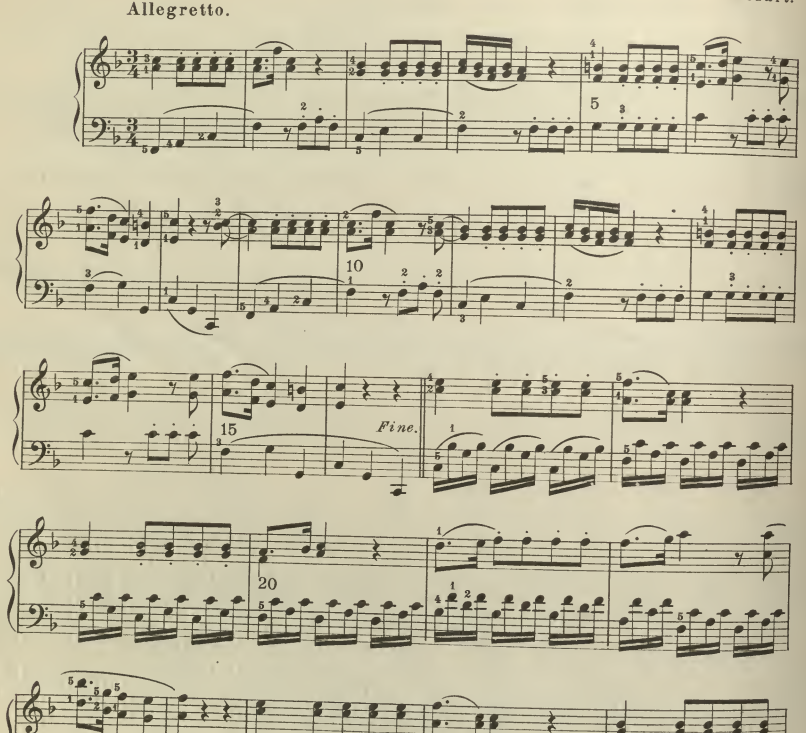




* Call several times Cuckoo.

Don Juan Minuet.

Allegretto. Mozart.



THE STRONGEST THING IN TH

BY MADAM A. PUPIN.

"WHAT is the strongest thing in the
the teacher at the monthly reunion of
chorus of voices replied: "Iron—stee
hurricane—a torrent—love—hate—reven
will tell you," said the teacher, "wha
thing in the world is. It is habit; the e
the hardest to break."

The common phrase, "the force of habit
meaning than we realize. Man himself i
habit, or rather a bundle of habits, and
he with his habits that his individualit
by them. A man's gait is a habit; a ce
his leg will enable one to recognize him a
great to see his features. One's handwrit
a trial for murder or for forgery may tru
point: that a man can not make the t
otherwise than he does. So strong is this
that one finds it impossible to disguise
writing.

Piano playing is a habit; the music tea
this when he gives the students their fi
But why do not teachers emphasize the le
of repetitions in *exactly* the same way
while varied repetitions either delay the
the desired habit or lead to bad ones.

Heretofore, that one has been praised a
ented who had the faculty of imitating
fell, without conscious effort, into right
that one was termed stupid who could n
do a thing until he understood the whys an
I am convinced that many who are conside
stupid would show great brilliancy and m
tainments if the simple law of habit-form
plained to them.

Some of these have discovered the law fo
and have plodded unwearingly along, ent
polishing their work by the eternal laws o
like the tortoise, which distanced the har
they appear suddenly on a sublime heig
their talented fellows, and the world is sur
that these stupid creatures were more th
that they had genius.

Those who are backward in taking first
always so stupid as they appear; they ar
the law; they are seeking the straight pat
to see to the end of the road before startin
something in such pupils ready to be awak
unthinking teacher, have not discovered
go through life ignorant of this innate abilit
another teacher may touch the hidden sp
before the almost discouraged students o
gates that lead into the Hall of Wisdom.

A young man who was noted for his thi
was asked how he had managed in one yea
such a beautifully clear and distinct arti
replied, "Simply by giving attention to it.

Said a pupil: "I have taken lessons of a
good teachers, but all have told me that I wo
much of a player. I always felt there was
withheld from me which prevented me fro
a pianist. From the teacher I now have I
to say, 'What I desire to be, that I *can* be,'
done more in one year than in all the re
before. The secret is very simple. I was n
to form habits; I was given exercises, but
why or to what aim I should practice th
find that conscious effort, intelligently direc
me to form the habit of playing a thing
would like to play it."

If a student wishes to acquire manual
any branch, he must observe that his hands
seem to have natural impulses in a certain d
these impulses are in the wrong direction, th
counteracted; if in the right direction, th
strengthened by repetition. How absurd t
repeating a thing wrongly and yet expect t
habits.

Habit has hitherto been considered a chai
to be broken, but by using the powers of th

WHAT A MUSIC TEACHER OUGHT TO KNOW.

BY LOUIS C. ELSON.

It is scarcely a generation ago that there existed a genus of music teacher in America, a strange, tone-producing animal, who knew very little. To this homunculus the word "harmony" meant a knowledge of the tonic, dominant, and subdominant chords; for him the circle of the keys became a semicircle, extending from three flats on the one side to three sharps on the other. This compound of arpeggios and arrogance was always called "Professor," and would have parted with his head rather than with his title.

It speaks well for musical progress in our country that in the last fifteen years this kind of "Silvery Wave" producer has become as scarce as the dodo or the buffalo. The true music teacher has crowded him out of even the smallest towns, and men and women of higher art ideals have taken his place. Yet it is too much to expect that the highest type of music teacher should flourish at once in place of the tonal ignoramus; we have progressed gloriously toward a desideratum, but the goal has not yet been reached; the ideal teacher is, however, sure to be the ultimate outcome of the advance which is constantly being made along the musical line.

What should the ideal teacher know? What should he be able to teach? First of all, his specialty. In these days of abnormal technic, every musician must become a specialist, so far as performance is concerned. But his knowledge must by no means be bounded by his single instrument. Should he be a vocal teacher, he must at least know enough of anatomy to guard against the ills that the voice is heir to, even while carefully refraining from frightening his pupils with medical terms.

Should he be a piano teacher, a knowledge of the anatomy of the hand will be found equally useful. As regards languages, if a vocalist, he *must* understand Italian; if a pianist, he ought to understand German, so that the store-houses of most valuable songs on the one hand, of noble histories and treatises on music on the other, shall not be closed to him.

Whatever his branch of musical work, he will need to study the C clef, in its various usages, thoroughly. This clef, to be sure, is not employed in piano music, but many songs, vocal exercises, masses, and all orchestral works and string quartets employ it, and the advanced musician will be hampered in many a work if he does not study the soprano, alto, and tenor clefs.

A knowledge of the history and evolution of embellishments will be found very advantageous; for, while these so-called "ornaments" of music are a very bad legacy from a past age, yet all vocal works of the classic masters, and the piano works of Bach, Händel, Haydn, and Mozart (not to speak of Beethoven and the modern school) teem with them. A mere reliance on the "foot notes" of overedited editions will not absolve the good teacher from seeking this knowledge, for often the editions disagree, and when the pupils begin to compare notes and find these disagreements, they will appeal to the teacher as the final authority, and this individual must be able to explain the reason for his adopting one interpretation rather than another.

The vocal teacher must be literary in some degree. A knowledge of *belles-lettres* will aid him very often in giving the true spirit of a song or in imparting the correct declamation of a phrase to a student. Elocution, of course, will go hand in hand with vocal training in most cases.

A knowledge of harmony will naturally be indispensable to the advanced teacher in any field of music; but there must be more than this; there must be at least a speaking acquaintance with counterpoint. By this I mean that while it is not necessary, although desirable, for the teacher to be able to write counterpoint of an advanced character, he must at least be ready to point out the significance of many passages written in double counterpoint at the tenth, in triple counterpoint, in augmentation, diminution, etc. No teacher can cause a pupil to make an entire success, even of the inventions of Bach, without knowing by what devices the composer has produced his effects, while a fugue played without comprehension of its scheme, would be precisely like reading a book in a foreign tongue without comprehending the language.

A knowledge of musical form must needs go hand in hand with an ability to teach proper phrasing. In these days, when many careless, yet sometimes famous, composers use the long slur as if it were merely an ornamental flourish, it behooves the teacher to be able to correct a phrasing that would lead astray. What would one think of a reader who declaimed:

> "Full many a gem of,
> Purest ray serene the dark,
> Unfathomed caves of Ocean bear full many;
> A flower is born," etc., etc.

Yet similar errors are made in piano playing frequently and evoke no comment from the weak teacher. Phrasing is the punctuation of music, and no one can phrase with surety without understanding the form which underlies it.

To play a sonata without understanding its form is, at the best, a species of groping in the dark.

The history of music must be understood also; a Scarlatti sonata represents one school, a Bach concerto another; crude progressions in Palestrina, strange endings in Hassler or Schuetz, have their causes which can only be demonstrated by the teacher who is familiar with the development of our art as shown in its history. A comparison of epochs and schools of composition can be made by the competent teacher that will cause otherwise dull works to glow with an actual interest. A knowledge of the orchestra should be aimed at. It is too often a flaw in the armor of an otherwise good teacher that he is all at sea when any instrument but his own is on the *tapis*. To go to a concert and to be utterly ignorant of what clarinet, bassoon, trombones, etc., are doing, is to fall lamentably short of being a "musician."

It will be seen from the above that the old proverb,

> "Man's work is from sun to sun,
> But woman's work is never done,"

applies with still more force to the work of a conscientious musician. The true teacher has a life-long task before him, but he can take consolation in the thought that each succeeding task makes the others lighter; they are all pleasantly intertwined, and the appetite for knowledge grows by what it feeds on. A young musician might be appalled at a schedule of study such as the above, yet it affords an ideal to strive for, and each step toward the goal is not very difficult in itself; besides, such a course of study spreads itself over many years; only the American ostrich-pupil will endeavor to swallow it all at once.

STARTING PUPILS ARIGHT.

BY F. B. HAWKINS.

In starting out with a pupil there are many things to consider, the first of which is his adaptability, which is not so easy a problem to solve as one might suppose at first thought. I will assume that you are a conscientious, painstaking teacher, having the interests of the musical art quite as much at heart as you have the compensation which will accrue to you. Perhaps the majority of people would not consider anything beyond the dollars and cents involved, but I assure you there is a far higher compensation than the money side of the question.

Having satisfied yourself that your pupil possesses the requisite adaptability to become a piano player,—which includes, of course, tune, time, and taste,—your next step is to ascertain whether he is fitted in all other respects to do you credit. You should study him thoroughly in every particular, that you may learn wherein he is deficient and wherein he is brilliant. This will necessitate your analyzing his character, temperament, and inclinations so that you may mold them into one homogeneous mass, as it were, and thus bring out the best that is in him. You must take into account every seemingly insignificant detail; in fact, a successful piano teacher ought almost to be a physiognomist and a psychologist that he may gage his pupils.

Probably no one has better opportunities for studying human nature in all its varying phases than the music teacher, especially the teacher of the piano. But how many of them ever utilize the knowledge thus obtained? Too few, by far.

It may be argued that, while it is possible to study the idiosyncrasies of pupils, it can not be done if there are many in a class. This is a wrong conception. If the teacher be particular in choosing only a limited number of pupils, he can find time in which to ascertain the particular bent or inclination of each one, and he can also familiarize himself with their respective characteristics. Even if it should cost him a good deal of time and trouble, he will be well repaid in the end.

In starting pupils, one of the greatest difficulties with which teachers are obliged to contend is wilfulness. A teacher must use judgment and tact in overcoming the perversity and stubbornness of youth, and there should always be ready at hand a store of patience from which to draw when necessary. Patience and perseverance have assisted many and many a discouraged teacher over the most gloomy chasms. While sheer force should never be resorted to, even under the most provoking circumstances, the teacher should maintain his dignity and use stern measures in asserting his authority, which can yet be done with kindness and consideration. All that is required is a certain degree of firmness, from which the teacher must not swerve on any account. The pupil should understand in the beginning that he is not master, and if he should be unduly unreasonable and ungovernable the teacher would be doing his other pupils and himself justice by discharging him from the class at once.

One can never hope to be a practical teacher of music on any instrument unless he instils into his pupils from the very first lesson the idea of thorough work in every stage of development. Try to impress upon him the fact that his musical talent lies deeply imbedded within his inmost soul, and that as he strives to develop it in every possible way it will unfold gradually but surely, and the day shall come when it will blossom forth in all its glory and bring honor and genuine satisfaction to his life. The youngest child can not be taught too early the dignity and beauty of the divine art, and the teacher should make it his special mission to impress his pupils with this idea before he makes any effort toward imparting the rudimentary principles.

Experience will guide the teacher as to the course to be pursued with classes in which there are pupils of different temperaments, tastes, and inclinations. It is only where there is a marked difference between certain pupils that the teacher ought not to give instruction collectively. Many teachers have been so fortunate as to have had classes in which all the pupils were of about the same disposition and talent. It is not every one, however, who has the privilege of selecting his pupils, thus securing a class that is uniform in every way; for in a body of, say, ten or twelve, there is sure to be a disturbing element of some kind. It may not be an antagonistic personality, but a difference of adaptability in talent, which is as annoying to the teacher as to the pupils.

Right here comes the opportunity for the teacher to use his tact and judgment. How can he arrange his lessons so as to meet the requirements of all? Unless he be very careful and thoughtful there are sure to be manifestations of jealousy and hatred sooner or later, and when once either of these passions is aroused he will have untold troubles. The action for him to take is to prevent the development of these traits of character. Then he will have nothing to fear.

Great Successes Mean Hard Work.—Mr. Hall Caine's new book, "The Christian," which is said to have brought its author the largest pecuniary reward ever paid for a work of fiction, cost three years of the hardest kind of work. At first he made six barrels of notes, then the complete book was rewritten three times. This is simply another suggestion that great successes are the result of hard, painstaking work. Mushrooms will grow in a night, but they are only mushrooms after they are grown.

MOZART AND PURE BEAU

BY W. J. HENDERSON.

Joseph Bennett probably deserves
dean of the guild of British critics. Tha
not be a great honor, but it entitles Mr. Be
auces to a certain amount of considerati
reports the words of another, a man of
eminence in music, he is surely to be heard
In a recent article in the *London Telegrap*
follows:

"Happening to meet Dr. Richter after
ance of Mozart's Symphony in G minor, at
the distinguished conductor remarked to
believe that Mozart has a future!' So do
pos, I read in the *Musical News*, 'Wha
would he to hear a Mozart symphony
among all the noise of a present-day or
cert. The Wagner items are very well in
but they are being worked to death at
'Tannhäuser' overture and the 'Venus
(especially the latter) are becoming bores in
rooms.' Referring to a long duet recen
Queen's Hall, the same journal remarks: '
stood patiently and wondered, for it was
Wagner is fashionable; but not one iota of
or real interest was traceable in the face
teners. How could there be? The singe
claiming something about which the audi
stood nothing, and the band drowned it a
sound which, to 99 per cent. of the listeners,
astonishing.' I have so long been a solita
ing in the wilderness that it is pleasant, for
act as echo. There can be no doubt about i
must come, and the divine Mozart has a 'fi

I am always sorry for Mr. Bennett wh
about Wagner. He has tried so hard to und
the general public would persist in listeniu
renth music and he has never been able t
secret of it. At first he jeered at Wagner
the public, but in the course of years, fin
was standing out in solitary grandeur against
ing odds, he surrendered to the preponder
force and tried to be decent to Wagner's
there was no escape for it. But he has alwa
Mozart, and he rolls as a morsel under his to
marks which I have quoted.

Now, Mr. Bennett shows a very fine lack
nation when he treats the matter thus. It
compare Mozart to Wagner in the concert r
ner did not write his music-dramas with the
that they would be carved up into disconn
ments and performed without the explanat
and action in the presence of persons who ha
their meaning. No wonder the audience at
stood "patiently and wondered." Wagner's
not be understood unless the spirit and the l
text are comprehended, and that can hardly
of persons who know it only through conce
ance as most Englishmen do. I once attende
concert at which some one by the name o
struggled with the last scene of "Die Götterdä
and the band under the much lauded D
"drowned it all in a sea of sound which, to
of the listeners, was merely astonishing." T
people around me looked wonderingly at or
smiled, and shook their heads. I was not
that they did so.

The fact is, that between the music of the
drama and that of the Mozart sonata or symp
is a great gulf fixed. It is a gulf with a
bridge over it; but most people do not care to
Mozart side of the gulf, as they should. The
to begin their musical life right in the mi
kingdom of Wagner. That is a good deal lik
consuming ambition to study trigonometry
have learned plane geometry. Plane geomet
the fundamental and abstract laws of lines
and their relations; trigonometry is the prac
cation of those laws to the measurement o
Mozart's music contains all the fundament
stract laws of pure musical beauty; Wagner
an application of those laws to the purposes o
expression.

But dramatic expression, as practiced in

A WOULD-BE PADEREWSKI.

BY ALEXANDER MCARTHUR.

Author of "Rubinstein—a Biography."

Chapter IV.

It was a cold night in February. East winds were playing havoc with lungs in New York, and people were muffled to their eyes. A party of gentlemen passed out from the Waldorf, their fur overcoats buttoned up over their chins, and entered a carriage; the door was sharply shut to, after a number on Broadway had been given to the coachman, and they were driven rapidly away.

Oscar Koenig was host of the party, and he was showing two Russians and a Pole the sights.

"You really want to see the worst there is to be seen in the shape of gambling and opium-dens?" he asked of the oldest of the party, Count Woronzoff.

"Yes," replied all at once; "we do. Show us the lowest New York has to offer."

"Then I shall have to get some detectives, for these places are too tough to enter alone."

"Pff! I have my revolver."

"And I."

"And I."

Koenig put up his hand. "That is not it," he explained. "These places are hard to find, and only the initiated can enter. The police know them all. I do not, and we must, therefore, get some detectives." As he finished he put his head out of the window and directed the driver to the Thirty-third Street Police Station.

When they got there Koenig alone went in, returning very soon with two men in plain clothes, and, after finding another carriage, the party were off.

Just before starting, one of the detectives asked Koenig if they would like to go first to the Chinese quarters and work up town, and this being decided on, the carriages started in the direction of Pell and Mott Streets.

The sights were all very stale and uninteresting to Oscar Koenig. He had been through the mill many times, and only common hospitality made him take any interest whatever in the hideous sights and scenes they were visiting.

The detectives had kept a *bonne bouche* for the last, which was a very celebrated establishment on the west side of the city above the twenties; an establishment, they said, to which but very few people were shown by them, and one largely patronized by the *jeunesse dorée* of the city.

The carriages stopped before a large brownstone house; there was light in the hall, but the windows were heavily shuttered, and after a long delay the detectives came back, opened the carriage door, and told Koenig and his companions to follow them.

There had not been so much fuss about their entry into the other places, and, somewhat on the *qui vive*, Koenig passed in, his interest roused.

Very soon, however, he found it was the same old thing. Oriental draperies, low couches, soft carpets, swinging lanterns, and everywhere the opium pipes and the sweet, heavy odor of the drug permeating the atmosphere throughout. The mere fact of greater luxury, more numerous attendants, and a better class of people, all of whom he saw were gentlemen, did not offer enough to detain his interest.

The foreigners were enchanted, and more than once Koenig had some difficulty in dissuading his companions from trying the treacherous poppy juice.

To Koenig it was all very terrible and disgusting—there were people in the earlier stages of nausea, giddiness, and stupor; others, with pallid faces, were sunk in what seemed a perfect and dreamless repose; others, their countenances ghastly with the yellow hue of opium poisoning, were stretched in insensibility, their muscles relaxed, their whole appearance terrible in its debauchery.

Koenig turned away disgusted, yet fascinated in spite of himself, and, while his companions went further, he watched a group of young men who had just arrived. He saw them settle themselves, put the little plug of opium in the side of the pipe, light it, inhale it, blow the smoke through their nostrils, and then await the result.

He had been standing in the shadow of the doorway watching them, when a Chinese attendant touched him on the shoulder and murmured something Koenig did not understand, but which he guessed was an invitation to follow him, inasmuch as the yellow-faced Oriental shuffled along, looking now and again over his shoulders with a leer in his eyes to see if Koenig understood.

They entered another room, more luxuriously furnished than the others, where there were only three men. One figure on a divan rose in a half-reclining position as he entered, and, looking again, Koenig found himself bending over Ralph Davis.

"I have been talking to some friends of yours," young Davis said languidly, his eyes glassy from the drug. "So you have come here, too, have you? Is it not perfect while it lasts? more perfect than art, than anything—the true Nirvana?" He smiled feebly, and Koenig bent over him and finally knelt beside him. "My boy, my boy," he said brokenly, "what is this? Are these stories true? Are you an opium eater?"

For a moment Ralph Davis looked surprised; then he understood, and smiled feebly. "Yes. What better am I fit for? Surely, you know that."

Koenig could say nothing. He looked at the young fellow; then he got up off his knees and went ont to seek his friends.

A few seconds later they all left the house together and Koenig took the whole party to Shanley's for supper. It was then past midnight, and about two o'clock Koenig, who had been strangely silent all through the meal, seeing the others were going asked Detective Ryan if he would accompany him to the last opium-den again.

Ryan was perfectly willing, and Koenig, his heart and mind filled with the horror of young Davis' degradation, drove off with the detective.

When they got to the house they found Ralph Davis alone, and the moment the detective saw him he shrugged his shoulders.

"A hopeless case. His family have done everything; tried many cures, but nothing seems to help," he said, shortly.

Koenig sat down by the boy's side and took his hand in his. The last time he had seen him was on the platform of Carnegie Hall, Seidl's men about him, playing the second Chopin concerto. Koenig remembered, too, that he had played it well, not as a finished artist, but as a promising one, especially the second movement, and he looked down in wonderment that a brain so refined, so cultured, a brain that had once grasped so finely the subtle poetry of Chopin, could allow itself to be steeped in opium stupor. He stroked the nerveless hand tenderly, laid his fingers on Ralph's brow, and tried several times to rouse him; then he gave it up and came over to Ryan.

"Now that I am here I suppose it is all right," he said to the detective. "I mean to stay here with my friend until he wakes up, so you had better go home." Ryan demurred at first, but finally consented, and Koenig found himself alone with the sleeper.

Koenig had had many experiences in his long life, but none sadder than that with Davis when the opium lethargy had left him. With difficulty Koenig got him to go home with him, with difficulty he made him swallow some antidotes, and the faint rays of the pale winter's sun were streaming through the windows when he finally succeeded in getting the boy into a natural sleep.

All that day Koenig kept watch over him as a mother might, and toward evening, when they sat alone in the study together, Koenig found himself talking in a fashion of which he had never thought himself capable.

He had been laying before the boy the degradation of the opium habit.

"But I have nothing to live for," the other replied sullenly, "nothing."

"You have art."

"Art—to be criticized as you criticized me."

"I was just."

"True, true. I do not complain."

"And I did it for your good. I did it because I knew and felt there was the true stuff in you; that you had the divine spark."

Many and varied expressions crossed Ralph Davis' face as he jumped to his feet. He struggled to say something; his eyes brightened. "You mean it?" he asked, almost gaspingly.

"Yes, I mean it. This is the reason I brought you here last night. I want you to be true to the artist spirit within you. I want you to promise me, to swear to me, you will conquer yourself."

Young Davis stood up agitatedly. "I must get out. I must get air," he cried. "Yes! Oh yes! I will promise you. Koenig, you are my guardian angel. I can never, never thank you as I want."

"Must you go?" asked Koenig anxiously.

"Yes. I want to be alone, to think. I will walk home. Here is my hand on it—I smoke opium no more."

"You will come to see me to-morrow—no, the day after,—and play for me?" Koenig asked, as he helped him on with his overcoat.

"I will." Koenig followed his guest to the door, and watched him as he walked in the darkness toward Fifth Avenue.

Chapter V.

The following day was an unusually busy one with the critic. He had barely a moment to think of anything outside of his work; but the day after he was determined, come what might, that he would sacrifice everything to meet young Davis.

He sat in his study writing all day. The hours passed, it became evening, then night, and no visitor. Toward midnight Koenig grew more and more uneasy, and twenty times was on the point of going ont to search for young Davis in the opium-den where he had found him. At last there was a sharp ring at the door, and a messenger boy brought in a letter. It was from Davis, and ran as follows:

DEAR FRIEND:

I can not thank you sufficiently for your kindness, but forgive me if I do not keep my appointment with you. I can not. The truth is, I am a wreck—mental, physical, moral. I must only go to the dogs at best. I promised to play for you, I wanted to play for you, but to-day when I opened my pianoforte I could remember nothing, play nothing; whatever talent I had is gone. Thank you so much for your kind words of the other night. I can not tell you how glad it made me to hear you say I *had* talent, that I *had* the true artistic spirit within me. I know you do not lie, do not exaggerate, and I know you know; but it is all past. I am a wreck. I hope I have not inconvenienced you to-day.

Yours,

R. D.

Koenig read the letter rapidly through twice; then he made up his mind at once. He put on his hat and coat, called a hansom, and drove off at once to the opium house.

Just as he suspected, he found Ralph Davis there, and going up to him sternly, he said quietly:

"Davis, you may be an opium eater, but you are a gentleman before all things. You gave me your word of honor to quit this business and I am sure you mean to keep it."

The boy's face was ghastly in the subdued light of the lauterns, and he looked up into the critic's face with a dog-like submission in his eyes.

He put out his hand. "I will keep my word," he said brokenly, "I will go with you."

Koenig helped him into his overcoat and they drove together to his house in the hansom, but neither of them spoke a word during the drive to Forty-sixth Street.

* * * * * * * * * *

A week passed and Koenig had no word or sign from Ralph Davis, but he was constantly thinking of him. He had made up his mind to save him. At last he wrote to him asking him to dinner, and sent the note with a messenger boy.

The boy returned with the note unopened, and with the reply that the gentleman was too ill to answer or receive notes.

The following morning, on opening the New York *Herald*, the first death notice that caught Koenig's eye was: "Davis. At Forty-sixth Street, West, Ralph Davis, suddenly, of heart disease."

There was nothing more, and Koenig read the announcement over and over half doubting his eyesight.

Two days later, at the funeral in Greenwood, he met the Countess de Torre.

"You must drive home with me," she said, as she drew her sables closer about her. "I feel blue beyond words. Ours is such a sad and stupid world and I feel as if we had all assisted in the sacrifice of a life. That boy has never been the same since all you critics pounced on him. It has been another case of Keats."

Oscar Koenig frowned: "My dear madam, you lay a great deal to our charge; rather lay it to the charge of those who forced him to the concert platform and turned his head with flattery. We did our duty and our duty only."

"Perhaps, but charging it here or there won't mend matters. He suffered. He is dead. Of course you know it was a bullet wound, not heart disease; that is the reason none of us could see him."

"No," said Koenig with a start, "I did not know; but he was an opium eater."

"Yes, he came and told me about your trying to save him. He was so proud of the fact. He found out at last that you thought he had talent. How artistic natures suffer! We dare not judge them by the code of ordinary mortals; they carry their purgatory in their own souls."

"It is true," Koenig said thoughtfully.

They walked slowly between the line of graves, and some tears lay bright against Countess de Torre's black veil.

Koenig said nothing for a while, then he heaved a big sigh. He was thinking of the misery in the boy's face in the opium-den as he said, "But I have nothing to live for." "We have all got to come to this, sooner or later," he said gravely. "Let us not pity him. He is with them all,—Beethoven, Chopin, Liszt, Rubinstein, Tschaikowsky. His lot is the happier surely."

"Do you really believe in immortality, *mon cher* Oscar?" the Countess asked sadly, as she fastened her small brown eyes on his face intently.

"Yes, yes," he cried fervently, as his gaze wandered over the quiet wind-swept graveyard, then came back to her. "What is all art, all beauty, but the mirror of our future immortality."

THE END.

KEEPING UP WITH THE TIM

BY ROBERT BRAINE.

THERE is one fact which the teachers of have got to look squarely in the face, and th standard of music and of music teaching i ing in the United States. The days of music teacher who knew how to play a lim of "pieces" on the instrument he profes who had only a small smattering of musica and to whom theory, harmony, thorou counterpoint were as sealed books, has long away in our larger cities, and his days a even in the small towns and villages. Th like Othello, are "finding their occupation are being superseded by the more or less p cated musicians whom the conservatories colleges of this country and Europe are ste out in increasing numbers each year.

People will not employ poor amateur te they can get good professional ones. It is th the case of any other article outside of mu tion: people will buy the best and most article which is offered. The result is that teachers will be obliged either to give up t gether or to teach for nominal fees.

It is likely that the standard of musical and teaching in this country will rise steadi on a par with that of Europe. There it is in any teacher who has not studied the musi oughly—having given it at least the same study that a physician or lawyer gives his to make even a decent livelihood.

A very large class of teachers in this either standing still in their art, or, what is gradiug. Many of these teachers are middl seem to be possessed of the idea that for th improvement is impossible; many of them young and have the world before them, but h studying. All the practice of this class of te as a general thing, done in their early youth were taking lessons. Having embarked in sion they have stopped studying and do no ticing. They teach their pupils in the manr in vogue years ago, and they seem to be igoraace that the art of teaching music has lutionized within the past teu or fifteen years

These teachers have a certain dreary rou cises and pieces which every pupil is obliged like a hlind horse in a treadmill. Man teachers still inflict the huge eight-pound with heavy board covers—those monstrous meus of the music publisher's art which wer to last a pupil eight years.

This class of teachers has not grasped the i interesting and fascinating modern piano become to young pupils through the means studies containing a comparatively small mnsic, which can be mastered in three or fo to be replaced by a fresh volume, thus giving a pleasing sense of progress.

As a rule, these non-progressive teachers up all public performance as well as personal practice. They are living on the reputation of are once supposed by the public to have been They are dwelling in the past, instead of in t and the future. Most of them do not even trouble to read the leading music journals and up with what is being done in the world of do they investigate any of the new methods which are making such an amazing revolution pedagogics. Mason's "Touch and Technic" a sealed book, because it did not come out were in their student days.

It is often said to see some of these old-t teachers and artists who had names and repu conjure with in the early days of music in thi but who chose to rest on their oars and to studies because they thought their reputati lished for all time. Now they have been hope tanced in the race for success, and they find t without pupils and without engagements. E

ENTHUSIASM; ENERGY; THE ONLY SHORT ROAD TO SUCCESS; THE DIVINITY OF MUSIC.

BY MRS. WILLIAM H. SHERWOOD.

Enthusiasm, when it is sincere and reasonable, is a splendid thing, and for one who is in for long and hard study it is almost necessary, if he would do well. For those who feel no enthusiasm in their study there is lacking the bright, inviting side which makes the student so hopeful and so willing to work. One must work with energy, with life! One must love to work. Nothing in this world accomplishes so much as perseverance, health, energy, and enthusiasm. Regularity in all things leads to the best results, though the habit is a hard one to acquire. Meals, study, recreation, should all be regular, and one should never be slighted for another of them. These things do not seem to matter much from day to day, but if your habits are all regular you realize how much faster you go ahead. Every one who studies music has it in his power to advance music, if ever so little. Feel that you can and will help it along on the right road, for it needs a great deal of pushing. In contending with so many substitutes, it almost needs to fight its way. Get into the spirit of music, keep well, think of good and noble things, and they will appear in your work.

It is time wasted to practice without energy, in a heavy, sleepy, or dissitory manner, or with a perfunctory spirit. Make your work a part of yourself, and do always the very best you can. Then though you work but a short time each day, the minutes will tell. It takes brains to make an artist. Even talent, without brains, can not be developed. The minutes are so valuable, and so much time is wasted in the wrong direction, that there is no excuse for dallying when one is on the right road.

Christiani tells us that it takes talent, emotion, intelligence, technic, to make an artist. "What, then, would be the result if one or more of these four requisites were wanting?" We might add, it also takes *time*. Anent "emotional expression without intelligence": "Listen to sentimental lady performers, overflowing with emotion, or to the nervously sensitive, or to the immature musician, imagining himself to be esthetic. Mark how they proceed by fits and starts, accenting always violently and generally in the wrong places, torturing you with sudden and uncalled-for changes from *fortissimo* to *pianissimo*, with out-of-time playing which they believe to be *rubato*, and with most exaggerated efforts, which, no doubt, spring from their inner feelings, but with which the mind and understanding have nothing to do."

We have all seen such players, and we know that we do not care to be like them. Graduates from conservatories of music and pupils of quack teachers flood the world with such playing; and so many people are impressed with the *physical gyrations* involved that music, pure and undefiled, looks to them queer and uninteresting in comparison. Intellectual playing without emotion is infinitely superior and preferable, although "Distinct but distant; clear, but oh, how cold!" A combination of the two is needed to produce artistic results. Emotion colors intelligence; intelligence clarifies emotion. Talent, intelligence, and emotion are natural gifts, and, with technic added, what is there that one can not accomplish? But the attainment of technic depends upon will—a strong, determined will, which utilizes even adversity to its own ends. I think that in a lifetime every human being should accomplish some noble work, the spirit of which will live to propagate new strength and new endeavors in the world. If one would become a pianist, let him decide to be a first-class pianist, and to make piano playing a life study and of life-long interest. Begin your task with the spirit of investigation. Discover your own capacity, which should be equal to a real, artistic ambition, and work to make your ability its equal. Discover the possibilities of the piano in artistic hands, and rest unsatisfied until you have brought them out. Do you not think you will be much better satisfied with yourself for having done one thing well than if you had failed to perfect anything, as so many do, simply because they are always looking for short cuts to success? That way is not to be found, unless it is in correct work. Certainly incorrect work is a waste of time and talent, because it accomplishes nothing; and yet students are willing to spend from six to ten years at it, expecting at the end of that time to be pianists of the first order.

It requires patience to think carefully; and so correct work, which requires thought, is harder than incorrect work, which requires practically none. But the more you think, the more quickly you will reach the goal; and certain it is that by concentrated efforts one may greatly shorten the road. But *brains* make the only possible royal road to success, not by discovering new ways of getting there, but by quickly understanding and carefully working.

Musical literature covers a field of genius, intelligence, and emotion which, it seems to me, can be equaled by no other literature in the world. Hardly a thought which the mind of man has conceived but has been focused and set to music. Music suggests everything. A man of letters spends year after year, a lifetime, in the study of books, and so filled with the thirst for knowledge is he, that whole libraries yield their contents to his investigation. His passion is books, and through them his mind becomes broadened to an understanding of the vastness not only of the world's history, but of the range of human thought which conceives beyond things tangible. It is where thought takes a leap beyond the humanly definite scope of ideas that the language of music is needed to express it. Music suggests all that is subtle and divine to the imagination, and even when it appeals most vividly, one knows that a thousand minds interpret it differently. Think, then, what a kingdom of riches lies within the musician's grasp. And the keynote to this kingdom is a perfect technic. "Music is well said to be like the speech of angels." "God is its author. He laid the keystone of all harmonies. He planned all perfect combinations, and He made us so that we could hear and understand."

THE PERSONALITY OF THE TEACHER.

BY EDITH LYNWOOD WINN.

In the early days of the New England colonies certain peculiar customs maintained which were embodied in a set of laws called the "Blue Laws."

If I were asked to write a set of Blue Laws for the guidance of a young music teacher, I think their central ideas might hang upon the wall of every studio in this form:

Personality.

I. Individuality. { Character. Conscientious. Dignified. Christian.

II. Potential Power.
Knowledge of subject.
Love for subject.

III. Love to Humanity.
Understanding of human needs.
Absolute faith in human beings.
Unselfish devotion to truth.

Music stands very near religion, and the musician and preacher stand very near to each other. The power of their personality over the lives of others can not be fully estimated. Both seek truth. Truth springs from God; God's laws are fixed and in harmony; music is God-given harmony. It exalts the human soul. It raises man to the very highest plane of feeling. Religion *teaches*, music *touches*. Both reveal the hope of a loftier life.

You call some teachers magnetic, sympathetic. You say they have a strong personality. What is personality? *It is the soul!* A magnetic man—is he like anybody else? No, he is simply *himself*. To ape another man's habits or manners is sure evidence that one is a weakling. To emulate his virtues is another thing. We grow only by contact with a more powerful personality. Come into the radiance of that magnetic man. He will thrill you. He will lift you to his plane, but when you reach it he will still be above you.

You say that there is a certain individuality in an artist's playing. His soul is speaking through his music. He is representing his inner life. His character is being revealed through his interpretation of music. What is personality without character? Absolutely nothing. Character marks progress. Character has ever ruled the world.

Not every one who has expounded truth has always lived close to it. We are so fluctuating in our zeal. If our well-springs are deep, some one will be refreshed by us. Can a man leave behind him a lasting work, if his life be not in unison with his work? Schumann thought not. While I believe that the most enduring works have been written by men of high character, I can not help thinking that many fine works have been written in periods of exaltation, and the soul that sees beauty can not, however far it may stray, be anything but a fine soul.

This brings us to the second point in our Blue Laws: Potential Power.

Think how kind the earth is when she stores up heat for the long winter, that the creatures that burrow in her lap may be warmed by her. Think of all this, and then of the wonderful conservation of power possible in the life of a teacher.

One should never be content with present attainments and present usefulness. There must be musical inhalation as well as exhalation.

Perhaps some young teacher has been forced to teach before she has finished a thorough course of study. There is danger in that. She may feel that she is really above the community in which she teaches—and so she is. She must raise them and continue to raise herself. *She must study.*

An earnest pupil shows an earnest teacher and a man of power. I have heard some teachers called "fascinating." They talk well and glibly. They tell good stories. They can put one in a good humor. If they are simply "fascinating" they are able to hold only pupils who are susceptible to externals. A man of power, character, and conscience gives his pupils the very best he has.

The third point is love for humanity. The true teacher loves his pupils. Promethens was unbound by love. To live in harmony with human beings is to love them.

"Do you know your pupils?" I asked of a distinguished teacher of music.

"Yes," he replied, "I know all my pupils. I want to help them. Are we not closely drawn together by the power of sympathy? And nothing develops sympathy like music. My pupils could not make progress if we did not know one another."

Would you have the world richer for your life? You must understand human beings, you must open yourself to humanity.

If you are worthy, your pupils will try to be worthy. If for one moment your faith in them shakes, you can not hold them.

"How can I develop sympathy?" one asks.

Learn to bear others' burdens. Learn to put yourself in the place of another. Coldness and selfishness are enemies to true depth of feeling.

Said a noted singer: "I did not feel in the mood to sing one Sabbath day. I arose for my solo, looked about me, and I saw crape on the bonnet of a friend. I sang as never before. I sang to my friend what I could never express to her in spoken language. I am told that the congregation and pastor wept. I did not see them. I was lifted up by the power of sympathy."

I saw some time ago, in the art gallery at Dresden, Munkacsy's "Crucifixion." We stood silent before the great masterpiece. Finally I said, "The man who painted that must have suffered."

"You are right," replied a gentleman. "The great painter even allowed himself to be bound to a cross, which he bore upon his own back, that the conception of the picture might become more real to him."

Let us make our Blue Laws simple enough for a little child. Personality is this: It is, first, to *be something*; second, to *know something*; third, to *serve somebody*.

MORAL INFLUENCE OF MUSI

BY EDWARD BAXTER PERRY.

This subject has been so frequently hand
variously and voluminously presented, pro an
it is difficult to find even a name for a pap
which has not been repeatedly used. Yet the
has by no means been said up to the present
perhaps can not be said until a race has arise
higher on the ladder of evolution than our ow
keener in logic, so superior in introspective
as to obtain a far clearer insight and more defin
edge concerning the real connection, relation, a
interplay of the intellectual, emotional, a
faculties.

On the one hand, we have many able and
writers eloquently insisting upon the direct a
ful influence of music by means of its own
though not very definite, qualities as a charact
as an awakener and stimulator of the moral an
nature, as a softener of the heart, a quickener
science—in short, as an "art pathway to Go
T. Munger puts it. They maintain upon gene
ples, irrespective of many seemingly contradic
that no man can be a real musician without p
high moral character; therefore that no imm
can be a fine musician, and they cite many elo
sages in literature in support of their position.

On the other hand, we have a large number
equally able and certainly equally emphat
asserting that music is a strictly sensuous,
sensual, form of pleasure; ministering only to
ing that love of enjoyment which leads alwa
ward; appealing in the best sense neither to
nor the brain; producing merely a certain mo
unhealthy excitation upon the sensory nerves,
to the susceptibility of the listener; and positiv
cious and degrading to the higher moral sense,
directly prejudicial in its influence to the best
ment of the race. This view is held and urged
eminent clergymen, lecturers, college profes
other active educators who have the good of
generation at heart; and this attitude in hig
quarters has been one of the chief reasons why
gress of music as a factor in education has
impeded and handicapped in the past. The
basis for their theory the lives and examples
eminent musicians, both creative and interp
which certainly lend some show of reason to the

However, it is a promising sign of the times t
number is steadily decreasing, as enlightenment
the true nature and function of genuine music g
forces its way into their reluctant ranks. Hit
many of our largest educational institutions, the
morality and ideals of the Greek and Latin poet
polytheistic and polygamous legends and myth
which they mainly treat have been regarded a
salutary diet for the growing mind of youth
melodies and harmonies of a Beethoven, a Sch
a Chopin, deemed sensual and frivolous in com
and an acquaintance with languages as dead,
always as sweet and clean, as Egyptian mummy
been considered vastly more important than fa
with a living idiom which has only the merit of
sing, with unequaled completeness and delic
moods and ideas, past and present, of the most
human beings, in the most ideal, the most force
the most universal of yet discovered forms of u

The opinion of the general public ranges all a
line, from those who hold music to be the highe
of education, inseparably connected with
growth, and who are ever falling back upon its
birth and early exclusive use as an adjunct o
worship, to those who declare it to be the mos
and worthless of pastimes, enervating and degr
its tendencies—in short, a special invention of t
and one of his favorite weapons against mankin
class "wine, women, and song," in the worst
these terms, in one sweeping category of conde

Where doctors and laymen alike disagree so r
and so fiercely, what remains to be said? Sim
here, as in most cases, both extremes are in erro

Vocal Department

CONDUCTED BY H. W. GREENE

THE PROBLEM.

"Now that I am a singer, how shall I advance myself?" said a young woman to her professor, not long after she had made an appearance, earned a bit of money, and scored a success. The tactful teacher knew better than even to smile at the assurance evidenced by the first half dozen words of her outburst. It was a critical moment in her career. She had given serious attention to her vocal studies and had tasted the first real pleasures of well doing, which to the young artist is sweeter than any subsequent demonstrations of approval can possibly be, and the fact that the success was emphasized by a money consideration was not without its influence on the young woman's opinion of herself. The professor could never show his widom or exert his influence to better advantage than at this juncture. He could not say, "My dear child, you are not a singer." She would certainly have placed against his verdict the money and the applause of her audience, and her confidence in him, for the moment, might be shaken. His duty clearly was so to direct her thonghts that she would say it of herself. This he attempted. After congratulating her without effusiveness, he said, "Which of your numbers did you think was best appreciated?"

"Oh, the waltz song, by far," she replied.

"How about the German aria?"

"That went all right, especially the finale."

"Were you encored on that number?"

"I was recalled, but not brought back for an encore."

"Do you think the work you did in the body of the aria would have won you the recall without the brilliant effect of the finale?"

"Perhaps not, for I doubt if I had that kind of an audience."

"What kind of an audience do you mean?" he inqnired.

"Why, an audience that would wax enthusiastic over the rather stolid mnsic of a German aria, even if it were not embellished with a brilliant finale."

"Then you bave the brilliancy of the climax to tbank for your recall rather than the excellence of your rendering of the more demanding parts of the work?"

"Yes, that may be," she said thoughtfully, "but it was not a dull audience by any means."

"Cau you think of an artist who might have sung the work as a whole any more acceptably?"

"Why, you unsympathetic man, of course, hundreds of them."

Her teacher smiled while she added, "I know perfectly well I am only a beginner, but are you not pleased at my success?"

"I am gratified that your appearance was not a failure," he said kindly; "I most strongly urge your consideration of the following facts: First, it is not possible to conceal from any audience the fact of one's inexperience which always arouses tbeir sympathy and prompts them to encourage rather than censure,—then the fact of your arousing the strongest show of enthusiasm by appealing to tbeir sense of rhythm in a waltz is hardly a tribute either to their musicianship or your own, and finally, after eliminating the florid element in your music and the impressionable quantum in your audience, what proportion remains that may be said to stand for art, pure and simple, and appreciation from that standpoint?"

The silence following these judicious, if not yet convincing, remarks by her teacher gave evidence that the right chord had been touched, and without further comment he proceeded with the lesson.

We can safely leave the young woman in the teacher's hands, but the problem suggested by the remark with wbich this article begins is still before us. "How shall young artists advance themselves?" Nothing is more clear than that experience is the thing most needed. Theory and culture blended to the point of absolnte excellence, furnish by no means all that is necessary or desirable in the way of equipment. The great finishing school is the audience. The most fruitful hours of a student's life are the few which precede and follow an important appearance, especially so if they are able to place the two periods in their proper relation to each other, qualify conditions, and properly classify results. The question is, To what extremes should singers go to gain this experience? What means are tbey justified in employing, or under what conditions and terms could they accept opportunities without sacrificing their personal or artistic self-respect? While we are aware that no two experiences parallel, we offer a few general suggestions, which, when weighed by the pupil, with the added characteristic aspects of the case, may remove ber doubts and help her to a qnicker decision as to her duty.

First, no student should consider an offer or opportunity to sing publicly without consulting with the teacher, and following his advice to the letter.

Second, she should estimate an appearance before a respectable audience at its true value; it represents money. Not necessarily cash for every appearance, but an investment of time, preparation, and effort which is equivalent to a cash value or investment, the returns from which must be made to yield in future appearances. To put it more plainly, if an amateur should give her services on ten different occasions,—which she would be justified in doing,—those ten appearances must qualify her in numberless ways, and make it entirely reasonable that she should charge a moderate fee for her eleventh appearance. She must not overlook the fact that in these first ten appearances, besides gaining in experience she is accumulating what no amount of honest money will buy—press notices and a popular verdict as to her value as an entertainer. Therefore it is her duty to herself to let no opportunity to make a good appearance pass unimproved, and to persist in this until she has sufficient experience, together with evidence of public approval, to justify her in assuming that her services are in demand and that her presence represents, to whomsoever may seek her, a money value. Then she should not be too exacting in the matter of remuneration until her position is assured. Assuming that this stage has been reacbed, her next step must be the business of securing engagements. We will pass by the church choir opportunity with the single comment that we presuppose every young woman or man with an excellent voice and good training is not only eligible, but successful, if he or she desire it, and direct our attention to the broader field. The first step is to secure a manager and enter into competition with the world of artists as a public singer. This opportunity may present itself as a soloist or as a member of a quartet. However this may be, nothing is more absurd than for singers to attempt to do their own managing. Money paid to an impressario is well invested. The difficulty is always in finding snch a person who will take the risk of putting a young artist before the public. Previous successes are certain, however, to wield an influence, and eventually, if success is in the aspirant for advancement, her claims will surely be recognized. As many hours a day as possible must be spent in more perfect preparation—enlarging the repertory and strengthening the weak places. One must not only sing well but appear well. Presence is a most portentous factor of success—and here we must stop, else we shall find ourselves confronted by a thonsand topics incidental to the success of an artist which are suggested by tbe demands of a promiscnous public. To sncceed as an artist one must be an artist. The public pay their money and take their choice; they are rarely deceived. Once the artist accepts a fee for her services she has no right to ask or expect consideration. She is adjndged from the standpoint of a professional, and her standard must be the highest. Sympathy or favoritism can not enter into the qnestion.

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ARTISTIC SINGING.

BY CHARLES R. ADAMS.

THERE are many beautiful voices in America which the public never hears, because they are never brought to the perfection, or to a quarter of the perfection, of their possible beauty. I will try to explain to THE ETUDE readers various reasons why such is the case, but the principal one is the lack of serious appreciation of singing as an art. Tbis lack of true comprehension of artistic singing is very general among our people and our students. Singing is looked upon by the majority as a delightful and rather an easy manner of winning laurels or of earning a livelihood. The imperative need of ardnous application, of intelligent thonght, and earnest study, is not recognized as it should be by all vocal students.

A voice is, after all, a small part of the make-up of an artist. Even after a long period of technical work, faithfully accomplished, there is something more and something greater; and this is, even when the singer has genius, the beauty and the perfection of song.

This great requisite is a knowledge of mnsic itself. There is something to be thought of besides a good emission of tone. The artist knows something of music as a science. He knows what good phrasing is, he understands mnsical sentences and comprehends that which he sings. It is this musical knowledge which enables him to sing intelligently and to interest his listeners. His work is no sham; it has real worth and value, and that is what holds the public and wins a name for the singer. All of his beautiful tone emission—most important in itself—would be of little value if the singer were not a musician. When these two requisites are accompanied by the divine gift of genius, the singer is a perfect artist, who thrills us all by the glory of his voice, the force of his enthusiasm, the purity of his conception, and the grace of his rendition.

But the genius has labored long and earnestly, and has perfected his gifts slowly and conscientiously. What, then, is the future of the average student, who may be endowed with good gifts but who can not be bronght face to face with the demands made upon his intelligence, patience, and persistence without becoming discouraged and disenchanted with the art he has ignorantly admired as beautiful and as easily within his reach?

A good master, good health, regular habits, and self-denial are all requisites, but all are worthless without a studious and intelligent mind. The performance of an artist may appear to be a thing, beautiful, natural, and quite simple; but this ease is the result of application and intelligent preparation.

Wise parents can do more for a talented child than a fine master can do for the ambitious but ignorant yonng man or woman. Teach the child, or cause him to be tanght, how divine a thing is music. Let him respect the art, and study it as seriously as he studies other things. Many children sing a great deal; but that is not studying music, and it too often ruins voices. Develop musical instincts, but do not develop the voice before it is sufficiently matnred. Teach the child what a scale is; let him give the intervals and read at sight, using his voice as little as possible in learning the rudiments. Teach him also to play upon the piano. He should hear what good music there may be within reach, and he should think about it and hear it intelligently and appreciatively. All this cultivation will be an invalnable assistance when the child is grown and the voice matnred for cultivation.

When this foundation bas not been laid in childhood, the young man or woman must have sufficient force of character to work twice as hard for it, and not be content to fall far short of what be or she might be because of the discovery that to become an artist requir
energy, perseverance, and intelligence.

The reward of the artist is sweet and well
labor. It is something dearer to him than the
applause, or the pecuniary reward which he wi
the consciousness of having truthfully expre
beauty and the life of the music which dwelt in

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LEGATO.

BY JOHN C. GRIGGS.

THROUGH all the confusion that obtains in
the terminology of vocal study, a certain genera
tion exists in the minds of all between *method*
Method, I believe, is generally accepted as des
the study of tone-production in its various phas
relation to the physical means to be employed a
ical obstacles to be met. It also designates the
tion of the mental and temperamental sensiti
the singer to the tremendous value of ideal te
original and powerful musical moment, quite ap
musical construction. Method of study, I may
once the perfecting of the instrument and the stu
of the student's mind to an all-compelling search
sion for that primal element—ideal tone.

Style, we should all agree, is the use of this
instrument and this quickened mentality in tha
musical construction which is called rendition.
considered, it does not reach so far as interpreta
covers the use of every resource of the human v
blemish in method causes a limitation in style,
blemish in style causes a limitation of the sing
power of interpretation. No one feature, unles
cept perfect intonation, is so continually nece
good style as legato. Legato is that "bin
gether" of note to note in the phrase, of word
in the song, which makes upon the hearer the im
of continuous melody, and gives him the sense
The mechanics of the legato on the piano is easil
stood, even though its acquisition and control
tremely difficult for the player. There it is s
question of continuity; of continuing the one to
the very instant of the creation of the next; of no
ing any smallest interval of silence to occur.
require the nicest discrimination to observe it
matically, yet the ear recognizes it musically w
utmost ease.

But is this absence of the instant of silence a s
definition of legato for the singer? Decided
The greater part of the non-legato singing we
not detached singing. Clearly, the lack of co
with the singer does not consist in the inter
silence between successive tones, as in the case
faulty pianist. There is something in the first
the artist's song which sometimes gives us a cert
prospective legato. We even feel, sometime
thrilling sense of legato, reaching with magnetic
across the silence of a long dramatic pause or the
of a deliberate breath.

The absence of legato, then, may arise not on
mere bold stopping between one tone and the ne
does arise, in singing, most often from changes o
of quality, and of power. The first phase o
study, then, is a study of attack; for faulty at
usually fluctuation of pitch. To begin a tone al
its exact pitch, in spite of all distractions of con
vowel, or musical phrase, is no small matter.
complish this marks no small acquirement o
method. A still closer dependence of legato—an
other self, attack—upon method, is in producin
tinuity of quality. How many times do we h
desired quality of tone in the student's voice long
the student has the power to produce it fully and
and squarely in the attack! And so of power.
been struggling this season with the case of a si
good voice and temperament, many excellent po
method, and some particulars of a beautiful sty
whose every phrase is <> <> <>. Attack is
good as to pitch and usually as to quality, but n
to power. There is no slovenliness of articulatio
every consonant is pronounced fully, except tha

variety. To the genuine musician, it need bardly be observed, snch singing is utterly valneless ; and yet there have been public vocalists of high reputo who remained all their lives mere echoes of the "coach" in the backgronnd ; whose every note, look, gesture, was dictated from witbont ; and who realized both fortune and fame without ever having been enlightened by a single original idea. Let not the beginner, therefore, be discouraged when we say tbat in order to sing a ballad well it is necessary not only to be well tanght, but—to thiuk ; just as in the art of sketching from nature it is necessary not only to be well taught, but—to see. In both cases the experience of the master must, in the first instance, be bronght to the help of the pupil. The clever artist shows the tyro how to use his eyes ; the experienced musician gnides him to the use of his brains. The time, of course, ought to come for both when help is no longer needed ; and when that time comes for the vocalist,—when her voice, as an instrnment, has been developed and perfected ; when, as a singer, she has acquired full command over it ; and when, following the path into which her steps have been guided, she has learned to think, to interpret, in a word, 'to read,'—then, and not until then, the master's work is done, and the singer is made."

* * * *

WHEN VOCALISTS SHOULD EAT.

Among the questions which vocalists bave to settle for themselves is tbat of eating. Some of the greatest singers of the world can not sing for hours after they have eaten, while others must eat almost the last thing before attempting even a concert selection. If the digestion of a vocalist be normal, it is best to eat about two honrs before singing. The body should rest for three-quarters of an hour after eating, and, if possible, no faculty shonld be used arduously during that time. Reading interferes with digestion, and any meutal exertion delays the process just so mnch longer. The animal which eats a good dinner and then lies dowu teaches a very good lesson, especially to vocalists. The food shonld be slowly digested and allowed to replenish every exhausted part of the system ; then the voice is prepared to do good work. The stomach should be empty when great vocal effort is to be made, but it should not be in the weak state that follows want of food. The body replenished by food responds to the will with power and ease, and the vocalist appreciates how necessary a good physical condition is to a successfully sung aria. Attempting to sing on a heavy dinner is impossible. The voice, with a few minutes' practice, after eating, is usually very good, but there is no room to breathe, and the tones waver, while the phrases are broken by the inability to control the breath. The lungs require room to expand, and if the room is not there the effect is immediately observed. Patti uses so little breath that it seems as if she needed none at all, and this is the way every voice should be used. The facility with which she uses art spares her body any strain, and she exhausts about one-third of the amount of vital force when she sings that most vocalists are conscious that they use. She steps from the opera into the green-room capable of going through the scenes again, while others are too prostrated to speak. Her voice is fresh, and will remain so for years to come, simply because she is not demanding anything of the body or the throat. The voice should be the last organ to show declining power, and, rightly used, ought to be beautiful at sixty years of age. Little food, and that only of the simplest and most nutritive kind, should be the rule by which singers should live.

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The readers of The Etude who are interested in the Vocal Department are certainly to be congratulated on the showing this month. The articles by Messrs. Griggs and Adams were contributed specially for this number, and fairly represent the trend of American thought and attainment in the vocal field. At a meeting of musicians held in New York recently it was agreed that many of the more prominent and successful voice teachers were too inactive with the pen. It is our purpose to introduce from time to time to the readers of The Etude the men and women in the profession who speak with authority and are deserving of a larger audience than their own immediate pupils and friends.

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An article by Frederic W. Root, on "Convenient Maxims and Formulas for Vocal Teaching," was unavoidably crowded out. We will print it in the January Etude. It is one of the best things that Mr. Root has ever written.

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Just at the moment of going to press, we received a most interesting letter from Alberto Randegger, the famous London teacher of singing, on "The General Characteristics of American Students of Singing." The letter will appear in the January Etude.

PUBLISHERS' NOTES

WE WISH ALL OF OUR SUBSCRIBERS AND READERS THE MERRIEST CHRISTMAS AND THE HAPPIEST NEW YEAR!

The attention of musical clubs and musical students is invited to the course of "Evenings with Great Composers," by W. S. B. Mathews, which is now in process of publication and will be ready within a short time. The object of this course is to introduce students and musical clubs to the most characteristic music of the greatest composers—viz., Bach, Händel, Haydn, Mozart, Beethoven, Mendelssohn, Schnmann, Chopin, and Liszt, these being the names most illnstrious in instrnmental music down to the middle of the present century. Carefully selected programmes of the works of these composers are given, together with analyses and explanations bringing out the strong points and the differences in style and quality. Three of the programmes consist of representative compositions from several composers, brought together for the purpose of contrast. The intention is that the work of performing the programme selected shall be divided among the members of the club, but the same end can be reached by the private student who will study the compositions by himself in detail, using the explanations in the book as an assistance for that purpose.

It will thus be seen that this work occupies a place peculiarly its own, its only predecessor in the same field being the well-known book by the same author, the first volume of "How to Understand Music." These programmes and most of the explanations were published in *Music*, but they have since been materially enlarged and supplemented by essays on the "Operative Forces in Music," the "Importance of Haydn as a Composer," and the "Typical Musical Forms." The value of the book lies in the care with which the representative selections have been made and the happy manner in which they are brought together in the programmes for agreeable hearing and for instructive contrast.

It makes a very readable volume, and is written in Mr. Mathews' inimitable style. The work will be on the market in January. Until that time we will offer to those who send us 50 cents in cash in advance the complete book, bound in cloth and postage paid.

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We will publish in time for the holidays a musical novel that we feel will please everybody. It is entitled "Alcestis." It is a real musical novel, with a strong plot teeming with musical interest. For years we have been anxious to find a musical novel which we could conscientiously recommend to our readers. We have found one in "Alcestis." If you are a student, if you are a teacher, if you are a lover of a good thing, you will be pleased with this publication. It will make an acceptable Christmas present. It will be bound in neat cloth, and will be sold, during December only, for 50 cents. It will be ready by the 17th of the month. It will be sent for two subscribers ; one other besides your own renewal will answer, or your own for two years.

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This month closes the special offer on Mr. Sefton's book, "How to Teach—How to study." Send in 25 cents for the book before the close of the year. We have printed chapters from it in this issue and the two previous ones—from which can be judged the character of the work. There is very little of this kind of literature published, and it is well to have all one can get. Teachers need to be fortified with all the strength that can be gotten from such works as this one. Let us have your order before the special offer expires.

The picture of Beethoven in this issue is perhaps the best of that great composer. It is not the one usually seen in the art stores, which is highly idealized. It gives us a picture of the great master such as we would expect from reading his biography. It is a picture that will grow on you. The grim, determined face will fascinate, and while many of the pictures on the wall will grow commonplace, this one never. Those who wish a better copy for framing can have it by sending 25 cents during December. We have a few artist-proofs on large, stiff paper, although the supplement, for all practical purposes, is excellent for framing.

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Our next supplement will appear with the January issue. It will be of a different order. It will not be a portrait but a *genre* picture, entitled "Inspiration, or the Greeting of the Spirit," by the great German painter, Gabriel Max. It represents a young girl sitting at the piano with the music of Beethoven's "Moonlight Sonata" before her. A faint (spirit) hand is seen to touch her shoulder, and she is in the act of glancing upward. It is the inspiration of the great master that she feels. The picture is highly interesting, and we feel sure will please all our readers.

* * * *

One of the most interesting exhibits at the Music Teachers' Convention last June, and one really deserving of special notice by reason of its usefulness, was an extremely clever device which ought to do much toward smoothing the path for the teacher of music, not to speak of the student. The inventor calls it the "Movable Musical Notation," and it has already been used with much success, not only among children, but also for students of harmony. It consists of two large folding cardboards, upon which are ruled the lines of the staff. In the box with these are all the musical characters, made of black waterproofed cardboard, and so exactly like the printed notes and signs that when arranged upon the staff and looked at through a diminishing glass the effect is indistinguishable from print. These enlarged movable characters are an unfailing attraction to children, and help them to an accurate knowledge of the different clefs, scale-building, and so on, in a remarkably short space of time.

Its use among students of harmony and composition has shown that it is of even more advantage here than in the teaching of children. Mistakes that are easily overlooked on paper become very apparent in this larger notation, and any number of corrections and experiments may thus be made and the unpleasant necessity for constant erasing avoided. It is also said to be of great assistance to those who find difficulty in memorizing.

Musicians generally have already recognized that it is a practical and valuable aid in many directions, and one of its chief advantages lies in the fact that it is not incompatible with any system of musical instruction. We have been made the sole agent for the invention, and should be pleased to send the same to any of our patrons for $3.00, postpaid.

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As a special premium offer to our subscribers for next two months we offer an up-to-date, well-m bicycle for the obtaining of only 40 subscriptions this journal. This is without doubt the most lib offer which we have ever made. We can guarantee bicycle in every particular. It has never been sold less than $75. We have a number of agents who s us regularly not less than 200 subscriptions per mo so that the obtaining of 40 in the two months' t would not be any great task, and you would receive wheel just at the proper time, when wheeling is ab to begin. Free sample copies to assist you in the w We trust you will appreciate this liberal offer and t we will receive a number of replies. If you are not s cessful in securing the full number of subscripti arrangements can be made with us as to the balance.

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As most of our subscribers are aware, the metron which we have been selling of late is without do the best on the market. We are aware that our p has been slightly in advance of other inferior mak nevertheless we have sold our metronomes by the h dred, with little or no complaint—which is unus Our offer on the holiday list to send one of these me nomes for $2.50, with bell $3.50 (postpaid), is unpr dented. To my recollection there has never been even inferior make offered for as low a price as this. Here a chance, by sending cash and ordering before Decem 31st, to obtain the finest metronome on the mark guaranteed for one year free from any defect in ma facture, at a price far below the market value. If are in need of a metronome for yourself, or are look for a present for your teacher or a friend, this is a cha that can not be duplicated.

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WE wish to draw your attention to two import musical works of musical literature mentioned on holiday list at an exceptionally low price: "The L ters of Franz Liszt," edited and collected by La M This work consists of two large volumes, with portra and including 650 most interesting letters written Liszt, showing both the personal and the artistic sid this great and charming artist's life. Our price, incl ing postage, for these two volumes is but $2.50; former price was $6.00.

The second work is "Richard Wagner's Letters to Dresden Friends," one volume, including an etchi These letters cover the most important period of

"THE MACHINE THAT TALKS."

The talking machine in its perfected form, the graphophone, is becoming a familiar object in homes and offices. It is no longer merely a scientific toy. The graphophone has taken its place among the practical and beneficent inventions of the age. The record is flawless and the reprodnction of sonnd absolutely faithful to the original. No special knowledge is required to obtain from the graphophone the best resnlts. No electrical apparatus is necessary, as graphophones are made to run with clockwork, and no more skill is needed to operate one than to wind a clock. It is an instrument capable of affording endless pleasnre. It is unrivaled as an entertainer. Fascinating in itself, it will afford more delight to lovers of music than any one or any dozen mnsical instruments.

Favorite songs as sung hy famous singers, and popular selections played hy renowned hands or orchestras, or instrumental soloists are always available to afford delight to those who have a graphophone. Recitations hy skilled elocutionists, stories or imitations hy clever comedians, and everything in the way of pleasnres that appeal to the sense of hearing are inclnded in the repertoire of the graphophone. This would certainly make a most acceptable gift to any one,—either old or young, musical or not,—usefnl and fascinating.

We have made arrangements with the Columbia Phonograph Company hy which we can give an Eagle graphophone in a fine oak case, with horn and hearing tnbes and two records, to any one as a premium for securing 15 subscribers to this jonrnal. Also for sale. See advertisement on second page of cover.

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We will send any of the following periodicals and THE ETUDE for the price named in the second column:

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TESTIMONIALS

To read, now and then, one of the good thonghts contained in "Musical Mosaics," hy W. F. Gates, gives one a noble sentiment on which to ponder. All these great thoughts abont music are inspiring.
THOMAS TAPPER.

I must congratulate you on the success which has crowned your efforts. The valuable and original and educational articles which appear monthly in THE ETUDE are excellent food for the minds of both teachers and pupils. There is no publication in this country chiefly devoted to the piano, nor do I know of any in Europe, which can compare with THE ETUDE.
W. MALMENE.

The editor, W. F. Gates, has reaped his "Mnsical Mosaics" from a rich and wide field, and has manifested excellent judgment in their selection. The thoughtful student who pnts these maxims and trnths into life and act will surely experience the most desirable results.
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MISS E. WEISSHEIMER.

It gives me great pleasure to remark the prompt attention which my orders have received, and the excellent quality of the mnsic which you send ont.
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MISS C. A. DUPUY.

I am very much pleased with Landon's "Foundation Materials." It is fine for beginners, and will be very useful.
MINNIE HALL.

The following, copied from the *Vienna Oesterreich-Ungarische Musiker-Zeitung*, shows that Henry Schwing's "New Exercises in the Construction of Melodies," published hy us, is highly appreciated in the Old Country:

"The author treats the snbject in a clear yet exhaustive manner. It is written in both German and English. Many teachers and stndents will be pleased to possess a concise guide of this natnre upon a snbject which, in these times, is much neglected. Therefore we wish to call especial attention to this work. To invent beautiful melodies is not within everyhody's ahility, nor is it a snbject that can be readily taught or learned. Yet it is possihle to construct a melody, correct in both style and form, according to certain specified rnles, as has been abundantly proven by the old contrapuntists. No mnsician shonld neglect to attain the reqnired facility for composing a simple yet pleasing melody, and we are sure this book will supply a long-felt want in this direction."

"Standard English Songs" received; it supplies a much-felt need.
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Since I began to use your publications I advance my scholars twice as fast and with half the effort.
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The collection of "Standard English Songs" just received; it meets with our approhation.
SR. M. ANGELA FINK.

The "On Sale" plan is certainly a great help to teachers.
MISS MARY W. NEWTON.

I am much pleased with the music sent On Sale; it is just what I needed. Thanks for your prompt reply.
LEORA LOBBAN.